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SATURDAY, DECEMBER 18, 1920.

ONE SHILLING.

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THE BURNING OF CORK: DEVASTATION IN THE HEART OF THE CITY AFTER A NIGHT OF FIRE.

A new scene in the Irish tragedy was enacted on the night of Saturday, December 11, when fires broke out at several points in the central part of Cork. They were evidently the work of incendiaries, but of what faction it is impossible to say. The City Hall, the Corn Exchange, the Carnegie Free Library, and many important business premises—some three hundred buildings in all—were destroyed. The total damage was estimated at over £3,000,000. On the next day many

people left the city, fearing fresh trouble. At the request of a deputation of citizens, General Strickland, the officer commanding the district, posted military patrols in the streets, with orders to shoot looters. On December 14 it was announced that martial law had been proclaimed in the counties of Cork, Tipperary, Kerry, and Limerick. Our illustration shows ruined buildings in Patrick Street, the chief business thoroughfare of Cork.

PHOTOGRAPH BY L.N.A.



By G. K. CHESTERTON.

MR. BARRY PAIN, with his humorous imagination and invention, has recently entertained us with a new sort of puzzle or parlour-game, in a story in the *Strand Magazine*, called "The Tale of Twenty Errors." In this it was left to the reader to detect the writer in certain intentional inconsistencies; such as June roses in April, or a heroine who was nineteen and two months on her birthday. I wish this principle could be applied to historical and philosophical fallacies; in which case many a learned leading article would turn out to be a tale of twenty, or perhaps two hundred, errors. I saw the other day one of those facile caricatures of old castles and men in armour, representing the pleasure of evicting serfs in what it probably called (I am deeply distressed to say) "ye goode olde dayes." I should like to write such a sketch of mediæval affairs in the manner of Mr. Barry Pain. It should begin with something like: "The baron gazed moodily at the ancient castle of his fathers on which the golden flag floated, emblazoned with the white falcon of his family crest, and even the thought that turrets so magnificent were all his own, and none could dispute his title, could not dissipate his gloom. The serfs had already been evicted from the broad lands on which he gazed; but serfs, as his priest told him, had no rights, and it was not for them he mourned. That afternoon he was to see a Jew burned for his unbelief, but this also," etc., etc. Then those who knew even as little as I do might begin to suspect, and fancy they had heard that mediæval castles belonged to the king and not to the baron, that argent on or is bad heraldry, that priests were often serfs themselves, and certainly would not say that serfs had no moral rights; that one of the hardest things to do to a serf was to evict him, for he was tied to the land; and that Jews were never persecuted for professing Judaism, as heretics were for professing heresy. Yet such a paragraph might occur in many a modern magazine, without much notice being taken of it. But the same situation can be found, not only in history, but in morality and philosophy.

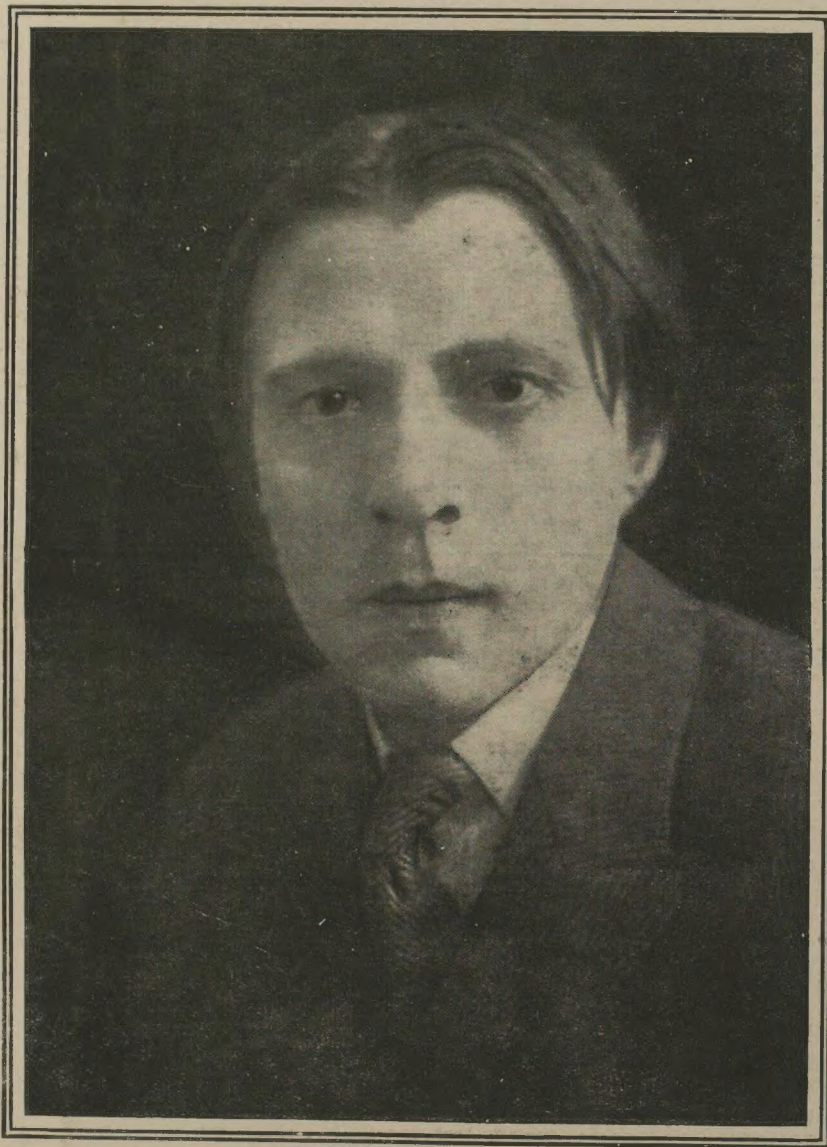
Here is a real paragraph, from a very interesting article by Sir Arthur Conan Doyle on Spiritualism, also appearing in the *Strand Magazine*. "The story of the Italian Cardinals and Galileo will seem reasonable when compared with the attitude of Victorian science to this invasion of the beyond. Of the theologians I say nothing, for that is another aspect of the matter; and they have only lived up to their own record; but material science, which made mock of mesmerism until for very shame it had to change its name to hypnotism before acknowledging it, has a sad reckoning before it in the case of Spiritualism." I think this last criticism quite sound, and indeed final. But consider, merely to illustrate the general question, all that is involved in what leads up to it. First there is the name of Galileo, a word that has got itself wedged firmly into journalese, and is preserved there like a kind of fossil. We are used to referring to the ruthless persecution of Galileo, though it would be far more to the point to mention Bruno, and better still to mention Etienne Dolet, something like a real martyr of free thought, of whom hardly any writers or readers of newspapers seem even to have heard.

But the point is that this passing phrase in the paragraph clearly implies that in dealing with Galileo, the Cardinals were not only unreasonable, but exposed themselves to posterity as the most monstrous and monumental example and extreme or unreason. Now the Cardinals were not right, but they were quite reasonable, in the abstract sense of logical. Huxley said he thought they had the best of the argument, merely considered as an argument. And Huxley was a very good judge of argument, and surely not a fanatical friend of Cardinals. The most we can say is that the Cardinals were mistaken, as were Milton and other irrational people,

first centuries who thought the stars and the seven heavens were made by Satan, and that Christ was only a kind of weak Prometheus; and I suppose they were theologians. In that case, the "record" must be varied and picturesque reading. But in this sense the theologians cannot have resisted Spiritualism, because in this sense the theologians would include the Spiritualists. Supposing, therefore, that Sir Arthur refers to certain solid theological institutions in modern England, as to the Anglican, the Roman, or the Wesleyan Churches, another and equally doubtful point appears. Such historical churches have a very bad "record" in the eyes of many rationalists and sceptics. But of what crime have they been convicted? What are the sins that the sceptics, their enemies, have recorded? Not the crime of denying Spiritualist phenomena, but the crime of saying that any phenomenon could be spiritual. Not the sin of denying that they could now behold marvels, but rather the sin of claiming that they had once worked miracles. The black record against theologians has been preserved to prove that they have been nearly as mystical as Spiritualists. A Spiritualist cannot now turn round and reproach them for having been reproached merely for their resemblance to himself. But Sir Arthur Conan Doyle, having passed from positivism to psychicism, probably mixes up his old prejudice against theology for being too psychic with his new prejudice against it for being too sceptical. He is still grumbling at the same unfortunate parson, whom he now deplores as a doubter, as he used to deplore him as a dupe.

It is quite the reverse of my intention to talk of the eminent Spiritualist as he talked of the poor old Cardinals; as if he were an exceptional example of being unreasonable. I take the passage as a sample of such current writing at its best. I entirely agree with the main thesis that scientific materialists, in their dealings with scientific Spiritualists, ought to be a trifle ashamed of themselves. It is perfectly true that they often denied new facts till they could fit them with new names. They have been driven to admit a purely psychic power, and have called it telepathy merely because it sounds like telegraphy. It is just as if they had discovered a fairy, and preferred to call him an elf, in the hope that he might be mistaken for an elf. It is as if they had seen with their own eyes a mythical centaur, and called it a hippanthropus in order to class it with a hippopotamus.

But we may note in the paragraph another thing that needs explaining. I agree that materialistic science has dealt unjustly with Sir Arthur's spiritualistic science. But I am not sure that his own spiritualistic science would not deal unjustly, and even tyrannically, with us. What exactly does he mean by "the invasion of the beyond"? Even in grammar it might mean two quite contrary things. If he means that we are invading the beyond, I shall ask, as I do when my country invades anybody, whether our cause is just. And if he means that the beyond is invading us, I shall feel justified, in the absence of further knowledge, in helping to repel the invader.



A GREAT FRENCH PIANIST WHO HAS BEEN DELIGHTING LONDON AUDIENCES:
M. CORTOT.

The brilliant playing of M. Cortot at the pianoforte recitals which he has been giving in London evoked immense enthusiasm. His last recital before leaving for America took place at the Wigmore Hall on December 11, when he gave a Liszt programme, with other pieces, to the great delight of the audience.—[Photograph by Claude Harris.]

about a particular question which, as Galileo presented it, was pretty complicated. There is no historical reason for representing them as prodigies of unreasonableness. Yet see how smooth and natural it is for Sir Arthur to allude to it, and how much longer a statement is needed even to begin to set it right.

I pass on to the next phrase, equally casual, innocent, and introductory. "Of the theologians I say nothing." Nevertheless he does say something, and something rather interesting; he says that "they have only lived up to their own record." Now we might very well begin by asking who are the theologians, and where is their record kept. I saw a book by a German philosopher which maintained that the Creator committed suicide, and his disintegration produced all things we know in the universe; and I suppose that this thoughtful Teuton must be called a theologian. There were mystics in the

"MURDER IS MURDER AND ARSON IS ARSON": THE CORK FIRE.

PHOTOGRAPHS BY CENTRAL PRESS AND L.N.A.



ALL THAT REMAINS OF THE SECOND LARGEST MUNICIPAL BUILDING IN IRELAND: THE INTERIOR OF THE CITY HALL AT CORK AFTER THE FIRE.



THE PICTURESQUE SIDE OF THE CORK FIRE: A GREAT GLARE IN THE NIGHT SKY OVER THE CITY—A PHOTOGRAPH TAKEN WHILE IT WAS BURNING.

The City Hall at Cork, which was destroyed in the fire of December 11, was second only in size to that of Belfast among Irish municipal buildings. It is reported to have been set alight in several places. Two previous attempts, it is said, had been made to burn it down, but only a portion of it, the Public Health Department, had then suffered. On December 13 the Roman Catholic Bishop of Cork, Dr. Cohalan, issued a decree of excommunication against those guilty of murder by ambush or otherwise. In his pronouncement he said: "Murder is

murder, and arson is arson, whether committed by agents of the Government or members of the Volunteer organisation, and it is the duty of a Bishop to denounce murder and arson, from whatever source they come. In face of the destruction of the city, it is the duty of everyone to condemn and try to put a stop to outrage, murder, kidnapping, and ambushes. . . . It is all very well to talk grandiloquently with the city nearly in ruins, and the ruins the result of outrage and murderous ambush."

THE "CAMPAIGN OF OUTRAGE" IN SOUTH IRELAND, NOW UNDER MARTIAL LAW: A CITY IN ASHES.

PHOTOGRAPH BY L.N.A.



WHERE 300 BUILDINGS HAVE BEEN BURNT DOWN AND THE DAMAGE IS

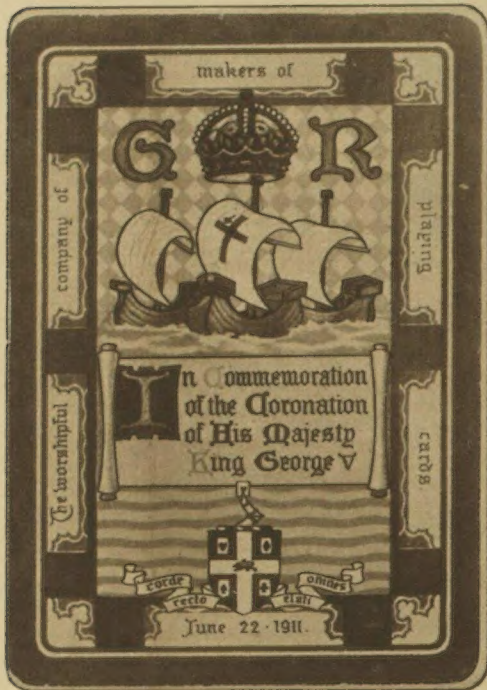
Cork has been a centre of violence and rebellion all through the troubled history of Ireland, and a new and lurid chapter of that history has just been written there in letters of fire. On the night of December 11, as recorded briefly on our front page, the heart of the city with its finest buildings was burnt out by incendiaries. The fires began in several places, on both sides of the River Lee. The City Hall, the Corn Exchange, and the Carnegie Free Library were all destroyed, as well as many important business establishments in Patrick Street, the principal commercial thoroughfare. Altogether some three hundred buildings were burnt, and the damage was estimated at over £3,000,000. Fortunately no lives were lost. The firemen worked heroically, but the task was beyond their powers. They were assisted by soldiers and police, and a detachment from the Dublin Fire Brigade. On the same evening as the fire there had been an attack on a military party near Cork,



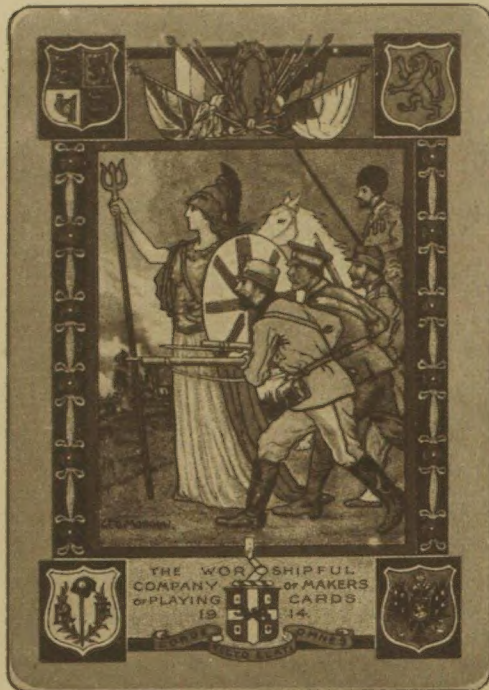
ESTIMATED AT £3,000,000: CORK IN RUINS—PATRICK STREET AFTER THE FIRE.

in which one R.I.C. cadet was killed and eleven others severely wounded. On December 14 it was announced that General Sir Nevill Macready was issuing a Proclamation of martial law in the counties of Cork, Tipperary, Kerry, and Limerick. This began: "Irishmen! Understand this. Great Britain has no quarrel with Irishmen; her sole quarrel is with crime, outrage, and disorder. . . . It is to put an end, once and for all, to this campaign of outrage that Martial Law has been declared." A Government inquiry into the origin of the Cork fire was at once ordered, and General Strickland (the officer commanding there) was instructed to take evidence from the Mayor of Cork and the two Sinn Féin M.P.'s, who recently appealed to European countries and the United States for intervention. Sir Hamar Greenwood said that the forces of the Crown had saved Cork from absolute destruction by helping the fire brigade.

PLAYING CARDS AS MEMORIALS OF EVENTS: SINGLE-ISSUE PACKS.



CORONATION YEAR (1911): ONE OF THE PLAYING-CARD MAKERS' COMPANY'S SPECIAL PACKS.



THE OUTBREAK OF WAR: THE DESIGN FOR THE COMPANY'S PACK FOR 1914.



THE 1915 PACK: CHARLES I. PRESENTING A CHARTER TO THE COMPANY.



CHRISTMAS, 1915: "FOR THE USE OF DEFENDERS OF THE EMPIRE."



THE MASTER'S PORTRAIT ON THE ACE OF SPADES: MR. WILLIAM HAYES (1916 PACK).



AMERICA ENTERS THE WAR: COLUMBIA WITH THE STARS AND STRIPES (1917 PACK).



THE YEAR OF VICTORY: ALLIED BATTLE-HONOURS ON THE 1918 PACK.



THE YEAR OF PEACE: THE DESIGN OF THE COMPANY'S 1919 PACK.



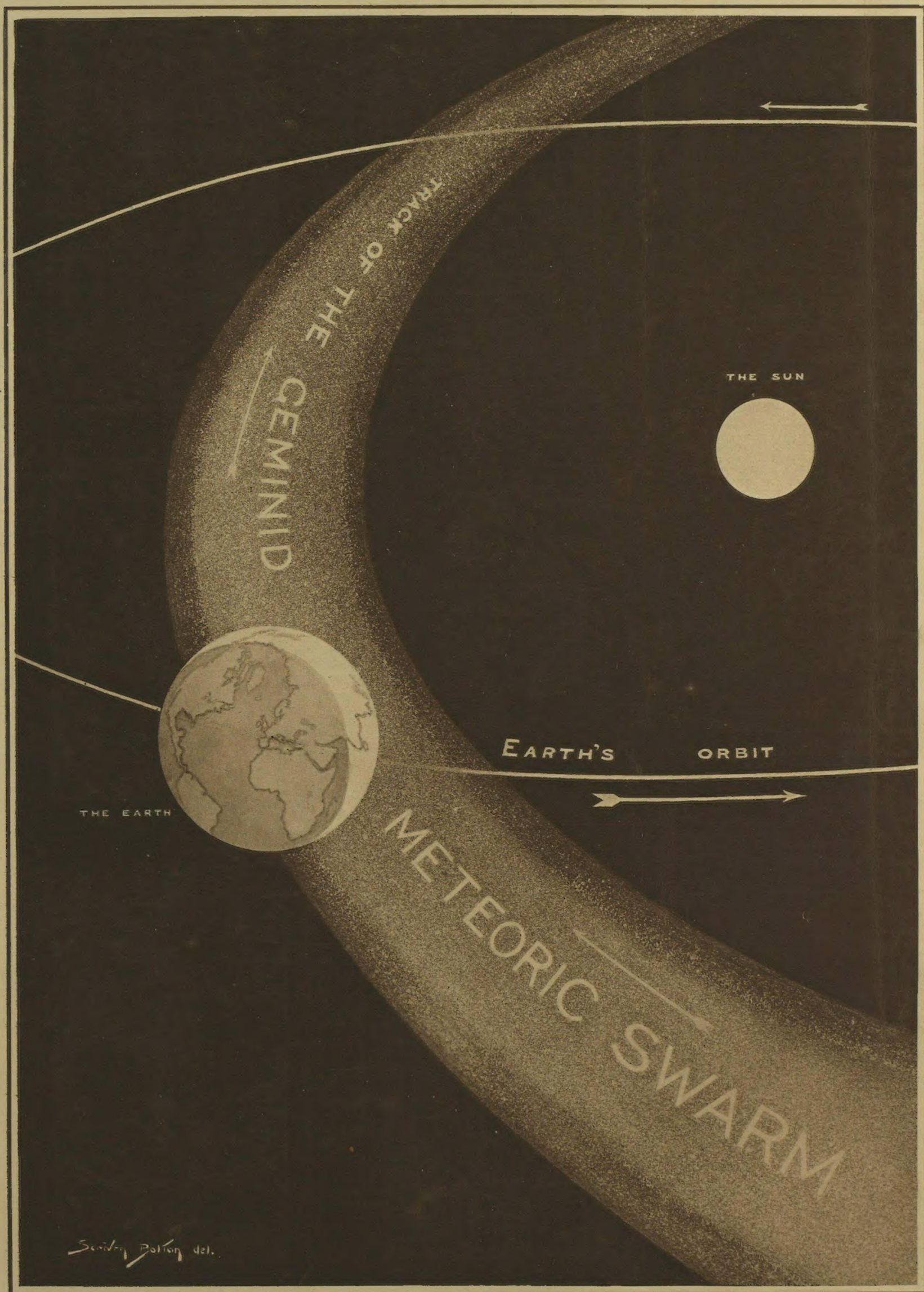
COMMEMORATING THE PRINCE OF WALES'S TOUR: H.R.H. ON THE 1920 PACK.

The Worshipful Company of Makers of Playing Cards, it may not be generally known, received its charter of incorporation from Charles the First in 1628. Every year the Company prepares, for the exclusive use of its members, special packs of cards with a design commemorating some notable event of current history. In these packs, the Ace of Spades always bears a portrait of the Master of the Company. By the courtesy of Mr. William Hayes, M.A., J.P., who was Master from 1914 to 1919, we are enabled to illustrate some of the most interesting examples. For the 1920 pack, it will be seen, the Company

has appropriately chosen the Prince of Wales's tour as the event of the year, and the design bears a portrait of the Prince with views of places he has visited. On December 7, after the Prince's visit to the Guildhall, the Company entertained the Lord Mayor and Sheriffs to dinner. During the war, it distributed thousands of packs of cards for the use of sick and wounded service men in the military hospitals. Like other City Companies, it is a guild founded both to promote excellence of work among its own craftsmen and to protect them from foreign competition, in the shape of cheap and tawdry cards from abroad.

AN ANNUAL DISPLAY: THE EARTH SWEEPS UP DEBRIS!

DRAWN BY SCRIVEN BOLTON, F.R.A.S.



CROSSING THE TRACK OF THE METEOR SWARM, IN GEMINI, ON DECEMBER 12 AND 13 EACH YEAR: THE EARTH ENCOUNTERING DUST AND SMALL STONES, NOW BELIEVED TO BE REMNANTS OF A DISINTEGRATED COMET.

Mr. Scriven Bolton notes: "The evenings of Sunday, December 12, and Monday, the 13th, witnessed the annual display of falling stars, or meteors, from a radiant point near the bright star Castor in the constellation Gemini. A falling star or meteor denotes a collision between one of these stony masses and our atmosphere. It rushes into the air with terrific speed (ten to forty-four miles a second). The concussion generated makes it incandescent at a height of from forty to eighty

miles, and so destroys it. It is this process of destruction which creates the momentary spark. Large portions of meteoric matter, which resist this combustion, occasionally fall to earth. Some of them have weighed several tons. One of the largest is still protruding out of the waters of the Caspian Sea. Every day the earth collides with, and absorbs, clouds of dust. About three hundred millions of meteors cross our skies daily."—[Copyrighted in the United States and Canada.]

A WONDERFUL ROYAL ARTILLERY BOOK: A PROUD WAR RECORD.

ILLUSTRATIONS REPRODUCED FROM THE "ROYAL ARTILLERY WAR-COMMEMORATION BOOK," BY COURTESY OF THE PUBLISHERS, MESSRS. G. BELL AND SONS, LTD.

I
THE Royal Regiment of Artillery, with all its various sorts of guns and batteries, forms a very numerous family, and it may be said to have acquired a regular Family Bible of the illustrated kind in the shape of a monumental volume—"The Royal Artillery War Commemoration Book" (Bell and Sons), recording its experiences and achievements on every front during the world-war. It has been written and illustrated for the most part by Artillerymen themselves, and it is touchingly dedicated by survivors of the regiment "in proud remembrance of 48,949 of our comrades who, cherishing our brotherhood, glorying in our good name . . . followed the path of duty and self-sacrifice, and laid down their lives for their King and country—faithful unto the death in the



SCENES FROM ARTILLERY LIFE AT THE FRONT: "A ROUND-UP AFTER GRAZING."
BY CAPTAIN GILBERT HOLIDAY, R.F.A.

2.
service of the guns"—a devotion recognised by the conferring of eighteen Victoria Crosses. Of those who fell, 3507 were officers, whose names are given on a Roll of Honour. This massive and beautifully got-up book, of which the profits are to be devoted to the R.A. War Commemoration Fund, is in no sense a regular military history, but rather a charming *pot-pourri*, a "printer's pie" of pictures—many of them by distinguished artists—poems, extracts from private letters, and other miscellaneous descriptions—all most interesting to the general as well as the specialist reader. "An official history, written with deliberation," explains General Sir H. C. Sclater, Colonel-Commandant of the Regiment, "naturally lacks the interesting details of everyday

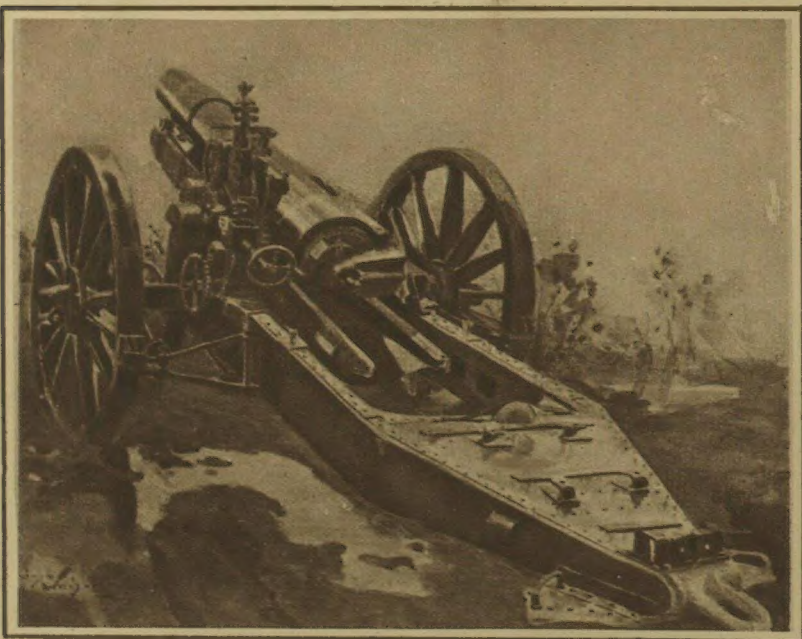


WITH THE R.A. AT THE FRONT: "A GUNNER'S HOME." BY LIEUT. E. H. SHEPARD, R.G.A.

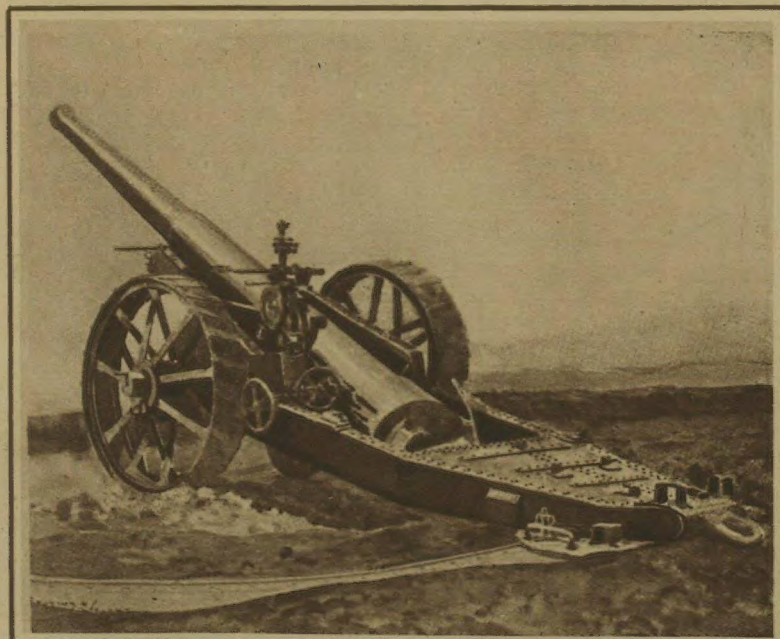
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incidents, typical of many others, which have been gathered together in the pages of this book, composed of material written in the line by fighting officers, and illustrated for the most part by sketches made in the field." The moving spirit in the promotion of this magnificent and elaborate memorial was Major-General Sir H. C. C. Uniacke, "whose aim has been that the volume shall present, in a more or less consecutive narrative, the 'human' side of the war, by means of typical incidents and happenings in the smaller formations of the Regiment—those who bore the heat and burden of the day—and that it shall exemplify the reality of the regimental motto, 'Ubique.'" Lord Haig supplies a "foreword," reproduced in facsimile, in which he says that "no period of history has witnessed a more tremendous development in the power and importance of artillery than the steady growth in numbers, weight of metal, and intensity of fire which was so marked a characteristic of the Great War. In no war has the lot of the artilleryman been harder, more dangerous, or more exacting. At no time has the efficient discharge of his duties demanded greater application and skill from officer, non-commissioned officer, or man. . . . The reputation of the R.A. Regiment has never stood higher than it does to-day." Further on in the volume is quoted Marshal Haig's "Special Order of the Day," issued soon after his famous "back-to-the-wall" appeal to all ranks of May 1918, in which he eulogised the services of the R.A.—"both field, heavy, and siege batteries—without whose co-operation the infantry could scarcely have availed to hold up the enemy's advance. The infantry are the first to admit the inestimable value of the artillery support so readily
[Continued below.]



A VICTIM OF GERMAN CHEMICAL SCIENCE: "GASSED." BY EDWIN NOBLE.



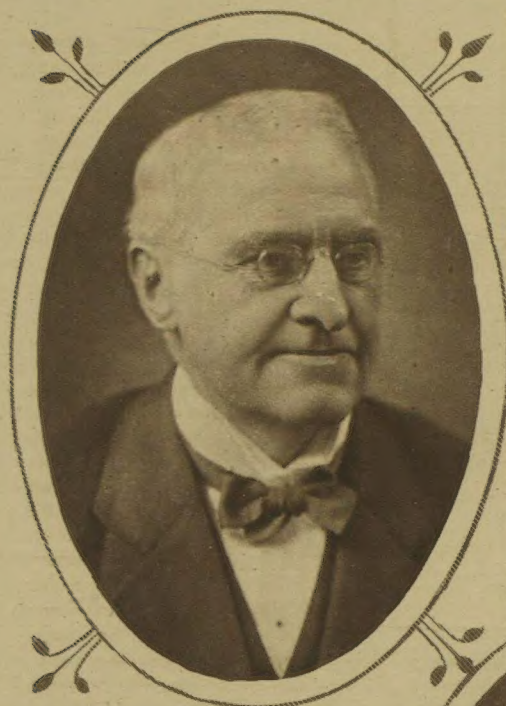
"WITHOUT WHOSE CO-OPERATION THE INFANTRY COULD SCARCELY HAVE AVAILED": ONE OF THE "HEAVIES"—A 6-INCH HOWITZER. PAINTED BY SEPPINGS WRIGHT.
given them on all occasions." Chief, perhaps, among the surprises which the beginning of the war sprang upon us was the crushing preponderance of the German howitzers, which smashed the forts of Liège and Antwerp like walnuts, and otherwise threatened to blast a way to Paris. We countered this peril with our output and pushing to the front of various kinds of heavy pieces, even up to two 14-inch "railway" guns—the heaviest used by us during the war. Each weighed 270 tons with its mounting. One was called "Boche-Buster," and the other "Scene-Shifter." At two o'clock on the afternoon



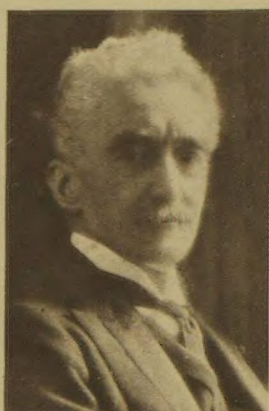
"THE INESTIMABLE VALUE OF ARTILLERY SUPPORT SO READILY GIVEN": ANOTHER OF THE "HEAVIES"—A 6-INCH GUN. FROM A PAINTING BY SEPPINGS WRIGHT.
of August 8, 1918—the day our great attack began—the former was waiting at the firing position when the King arrived. He asked what target was proposed, and was told the station at Douai, some eighteen miles distant. The gun was then fired, and that night saw twelve more three-quarter-ton shells put into Douai station. After the Armistice, when the civilian population returned, evidence showed that the first shell caused enormous damage. The round had always been known as "The King's Shot," and was looked on as having marked the turning point of the war, "bringing luck to the battery and victory to the British Armies."

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

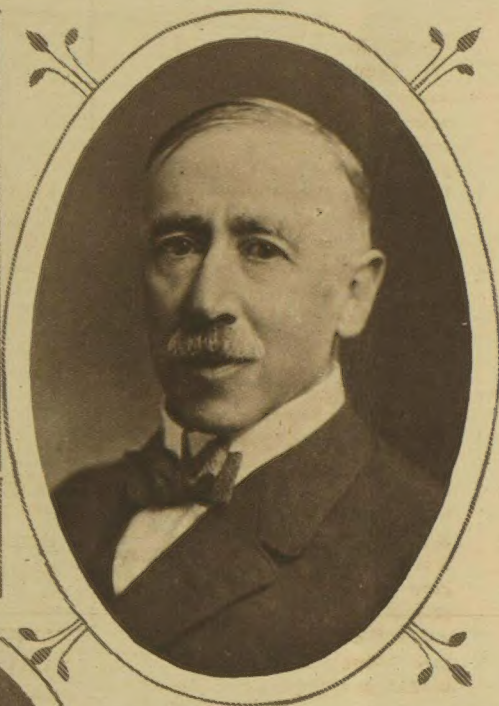
PHOTOGRAPHS BY LAFAYETTE, ROISSONAS (GENEVA), MONBERG (COPENHAGEN), ELLIOTT AND FRY, L.H., NYBLIN, TOPICAL, AND PHOTOPRESS.



PRESIDENT OF THE LEAGUE OF NATIONS MEETING: M. HYMANS.



AWARDED THE NOBEL PRIZE FOR MEDICINE: PROF. AUGUST KROGH.



ORIGINATOR OF THE COTTON CONTROL BOARD: THE LATE SIR A. H. DIXON, BT.

NEW RECORDER OF NOTTINGHAM: MR. HUGO J. YOUNG, K.C.



THE NEW GENERAL MANAGER OF THE L. AND N.W.R.: MR. ARTHUR WATSON, C.B.E.



APPOINTED PRINCIPAL OF ST. ANDREWS UNIVERSITY: PROFESSOR J. C. IRVINE.



FIRST PRESIDENT OF THE RECENTLY ESTABLISHED REPUBLIC OF FINLAND: DR. STAHLBERG.

ART EDITOR OF "PUNCH" FOR 15 YEARS: THE LATE MR. F. H. TOWNSEND, A.R.E.



AUTHOR OF "THE STORY OF AN AFRICAN FARM": THE LATE OLIVE SCHREINER.

AUTHOR OF A WHITE PAPER ON CIVIL ADMINISTRATION IN MESOPOTAMIA: MISS GERTRUDE BELL.



"IN MEMORY OF THE MEN WITH WHOM I FOUGHT": CARPENTIER LAYS A WREATH ON THE CENOTAPH.

Mr. Hugo J. Young, K.C., has been appointed Recorder of Nottingham, in place of Sir W. Ryland Adkins, M.P.—M. Paul Hymans, President of the League of Nations meeting at Geneva, was previously Belgian Foreign Minister.—Professor Krogh, the Danish physician awarded the 1920 Nobel Prize for Medicine, attended the prize-giving at Stockholm on December 10 before the King of Sweden.—Sir Alfred Herbert Dixon, Bt., who died recently, aged sixty-three, was Chairman of the Cotton Control Board, and of the Fine Cotton Spinners and Doublers Association.—Mr. Arthur Watson succeeds Sir Thomas Williams as General Manager of the L. and N.W.R.—Dr. J. C. Irvine, new Principal of the University

of St. Andrews, has been Professor of Chemistry there since 1909.—The late Mr. Frederick Henry Townsend, Art Editor of "Punch" since 1905, died suddenly while golfing on December 11. He was fifty-two.—Dr. Stahlberg, first President of the Republic of Finland (now likely to join the League of Nations), became President of the Finnish Diet in 1914.—Mrs. S. C. Cronwright-Schreiner (Olive Schreiner), the well-known writer, died recently at Cape Town.—Carpentier came to London to see the Moran-Beckett boxing match.—Miss Gertrude Bell, who has written an official Report on Civil Administration in Mesopotamia, is an Assistant Political Officer at Baghdad.

THE WORLD OF THE THEATRE.

By J. T. GREIN.

A MEMBER of the Magic Circle, perhaps the most fascinating club in London, I never miss an opportunity to spend a happy afternoon in the Theatre of St. George's Hall, where our president, Mr. Nevil Maskelyne, waves his wand. London's Home of Mystery, as it used to be called, despite its several scores of age, still gaily flourishes in unabated freshness of inventiveness and novelty. Here you see the finest

Mr. Guy Rathbone, the Ipanoff, rose to the situation. Temperamentally Miss Löhr is perhaps not all that Fedora means—what English actress has such fervour of the seething cauldron as Sarah!—but her emotional power has developed and deepened, and (except when she says "I" in rare accents of strident egoism) she convinces us that she feels the passion, the terror, the intensity of the situation. Her death-scene, most difficult both technically and histrionically, is an achievement that vies with the performance of the foremost. She literally lives it—Irish though it may sound—in her writhing, in her breathing, her convulsions, her final fall—there is all the struggle which means a painful transit from robust youth to eternity. Mr. Rathbone, too, is an actor who forgets himself in the creation of his part. He has still to acquire the distinction which the character of so perfect a man of the world demands, but he sounds true, and moves us by the intensity of his feelings.

If the stranger within our gates should ask me, as often is the case, which play in London is most typical of English life, I would tell him to go and see "Milestones," and you will at a glimpse understand the nation, its mind, its conventions, and—the secret of its supremacy in the concert of the world. "Milestones"—although history has made a great stride since its inception, and the order of things has changed—remains a vital human document. It is a human document worthy to rank with Galsworthy's master pictures of "The Man of Property" and "In Chancery." It is realistic in the artistic sense of the word. It is introspective, for there is a "John" in all of us. It is human, because its characters are a bunch of living beings

to whom we could point with our fingers in our daily walk of life. Abroad, "Milestones"—and Galsworthy—have done more to lead to an understanding of our people than volumes of analysis. At the Royalty it is acted to perfection, though we may regret the absence of some whose creations are indelibly fixed in our memory. But Mr. Dennis Eadie's John, Mr. Harben's brother, and Miss Haidée Wright's spinster remain such monumental portrayals that we would hold them up to the playgoers of foreign lands as "Milestones" of English acting.

It is more than ten years ago since the late George Giddens went to America, never to return; but, unlike the majority of actors, who drop "out of the bill, out of sight, into oblivion," his memory remains as fresh as paint. Mention "dear old George" to the seasoned playgoer, and he would grin and say, "Oh, yes; Tony Lumpkin, and Bludgen in 'Are You a Mason?' What's the old chap doing now?" Now George was not a great comedian, but he was a singularly sunny personality; he loved his job; he had kind-heartedness written all over his easy body; and he had a smile that was as irresistible as it was unforgettable. In Tony Lumpkin, his masterpiece of quiet humour, it was the innocent smile of the country yokel with a touch of roguery beneath its guilelessness. In Bludgen, the flighty husband of "Are You a Mason?", it was the smile of the bashful prevaricator, so apologetic, so

childlike, so like the little dog's "I know that I am naughty, master, but you won't hit me, will you?" that we all hoped and prayed for a merciful release from his "fix" and his austere spouse's searching cross-examination. He had only to be himself to capture his audience. His range was limited, and when he had a part unsuited to him he could do little with it; but in his particular line he was unsurpassed—a kind of classic; a stripling of the old school which worshipped diction, elaboration of detail, and knew how to measure effect with the accuracy of a surveyor. Besides, he was a prince of good fellows, and between him and the public there was a kind of unwritten camaraderie which created sympathetic understanding the very moment he and his smile moved from the wings to the footlights.

At the sign of "S.O.S." in the papers, the Everyman Theatre in Hampstead is asking for funds to continue its activities. To some this was a surprise; to those who know the risks of theatrical enterprise it came not unexpected. But what filled every man with amazement was to learn that so much money had been expended to achieve so little. It is the old story so often repeated in the English theatre: "Bricks and mortar first; art next." One would not like to be hard at this *impasse*; but was it wise, judicious, sound to convert a drill-hall at great expense into an imperfect theatre for the production of a repertoire of "repetition"? Did the directors really believe that Hampstead would patronise in the long run second bloomings of old plays which everybody had seen to perfection in the West End? For, except a little play by Mr. Galsworthy, not one of the productions of the Everyman Theatre brought novelty; even its opening piece, "The Bias of the World," from the Spanish, had been tried none too successfully by the Stage Society; and the "Romeo and Juliet" experiment was damned with faint praise even by those who from the first were staunch supporters of the new enterprise. A Hampstead man who is a great friend of local activity, who loves his neighbourhood and its people, put it tersely: "At first we said, 'Well and good'; we did not like the Spanish play and we were afraid of 'Nan,' but we went. But when the repertoire promised nothing new, save an act by Galsworthy, we said, 'Two shows at the Everyman means one stall in the West (and something new).'"



A QUIXOTE OF JACOBAN BURLESQUE: MR. NOEL COWARD AS RALPH, THE GROCER'S 'PRENTICE PLAYING KNIGHT ERRANT, IN "THE KNIGHT OF THE BURNING PESTLE," AT THE KINGSWAY.

The revival of Beaumont and Fletcher's burlesque, "The Knight of the Burning Pestle," at the Kingsway Theatre, is a triumph of high spirits. The grocer knight is here seen in an attitude of self-dedication before his shield bearing the emblem of a burning pestle, held by his page. The play was first produced in 1611. "Don Quixote," with which it has some affinities, appeared in 1605.

Photograph by Foulsham and Banfield, Ltd.

conjurers in the world; here Indians display, but never reveal, their witching secrets of incredible magic—bodies floating in the air, yet seemingly unsuspended, the mango-tree growing from a handful of sand, the birth of beauty in an empty cupboard—wondersome things that fill children with glee and set the grown-ups searching "how it is done." Here three generations of Maskelynes have brought the living world in touch with the unseen, and Clive—Maskelyne III.—he who fought so well in the war, in his début, proves that he is a worthy henchman of his father. He conjures up spirits from nowhere; he brings us in contact with them, lets them rap and speak and jingle bells; and with a dry humour which is the peculiar gift of all true Maskelynes, he explains his wonders so deftly that we are more befogged than ever; for, like the French orator, he uses the word to hide the thought. And we go hence as enchanted as Carroll's Alice, and happy that, for a brief span, we have been allowed to forget the workaday world and to dwell among the stuff that dreams are made of.

With great pluck, in the face of haunting memories, Miss Marie Löhr has dared to impersonate the most famous of all Sardou's heroines, "Fedora," and she has succeeded beyond all expectation. Incidentally, she has revived our admiration for the great Master of Unity, whose stage-craft remains dominating in spite of newer methods and simpler structure. Unless one is entirely blunted to what the French call "*du théâtre*," there is no gainsaying that the third act of "Fedora," when Ipanoff becomes the lover of the woman who had vowed to entrap and surrender him to the Russian police, is intensely thrilling. It may not bear investigation, nor, at this late hour, would it mean more than fruitless labour to attempt it, but the effect is overwhelming. You may know the play backwards, but when you see that great scene of love and anguish acted with sincerity, you cannot help being carried away. And it was in this episode that both Miss Marie Löhr and her partner,



THE "KNIGHT'S" MASTER AND FAVOURING MISTRESS: MR. THOMAS WEGUELIN AND MISS BETTY CHESTER AS THE CITIZEN AND HIS WIFE, IN "THE KNIGHT OF THE BURNING PESTLE."

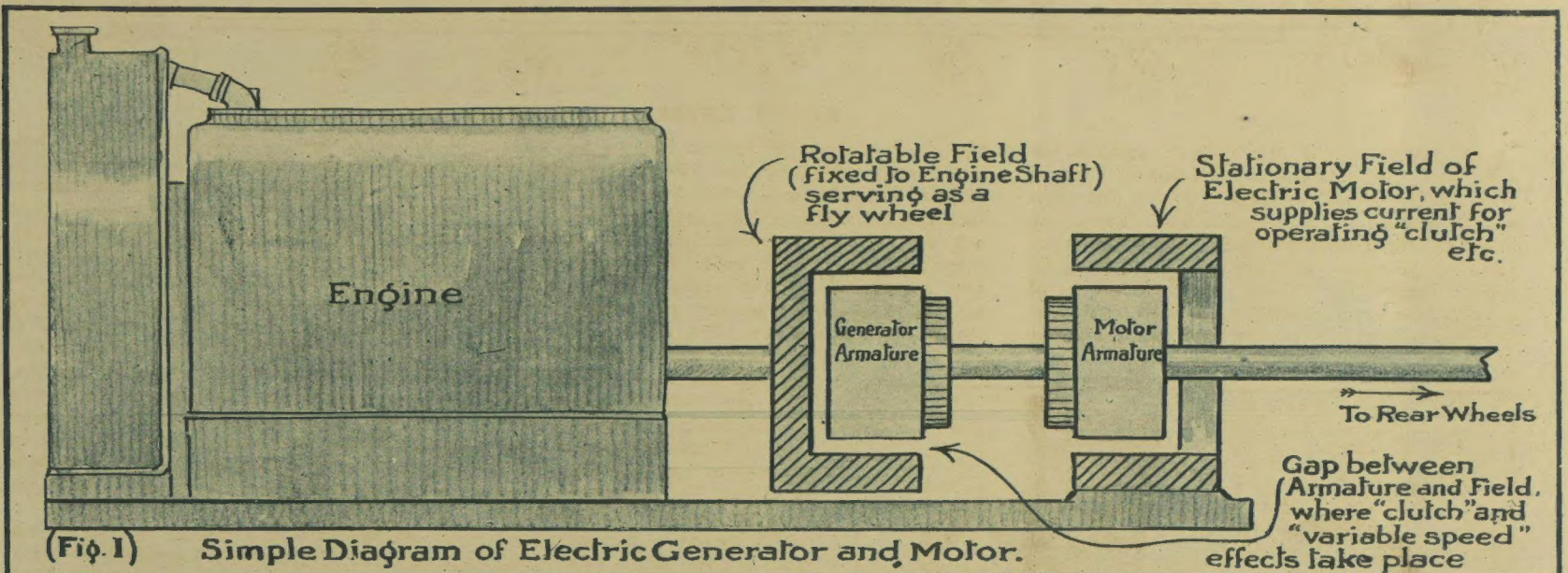
"The Knight of the Burning Pestle" is a play within a play—that is, it takes place before spectators on the stage. The wife of the worthy grocer who presents it to entertain his guests favours her husband's 'prentice, cast for the Knight, intervenes to bring him forward, and keeps up a running fire of remarks.

Photograph by Foulsham and Banfield, Ltd.

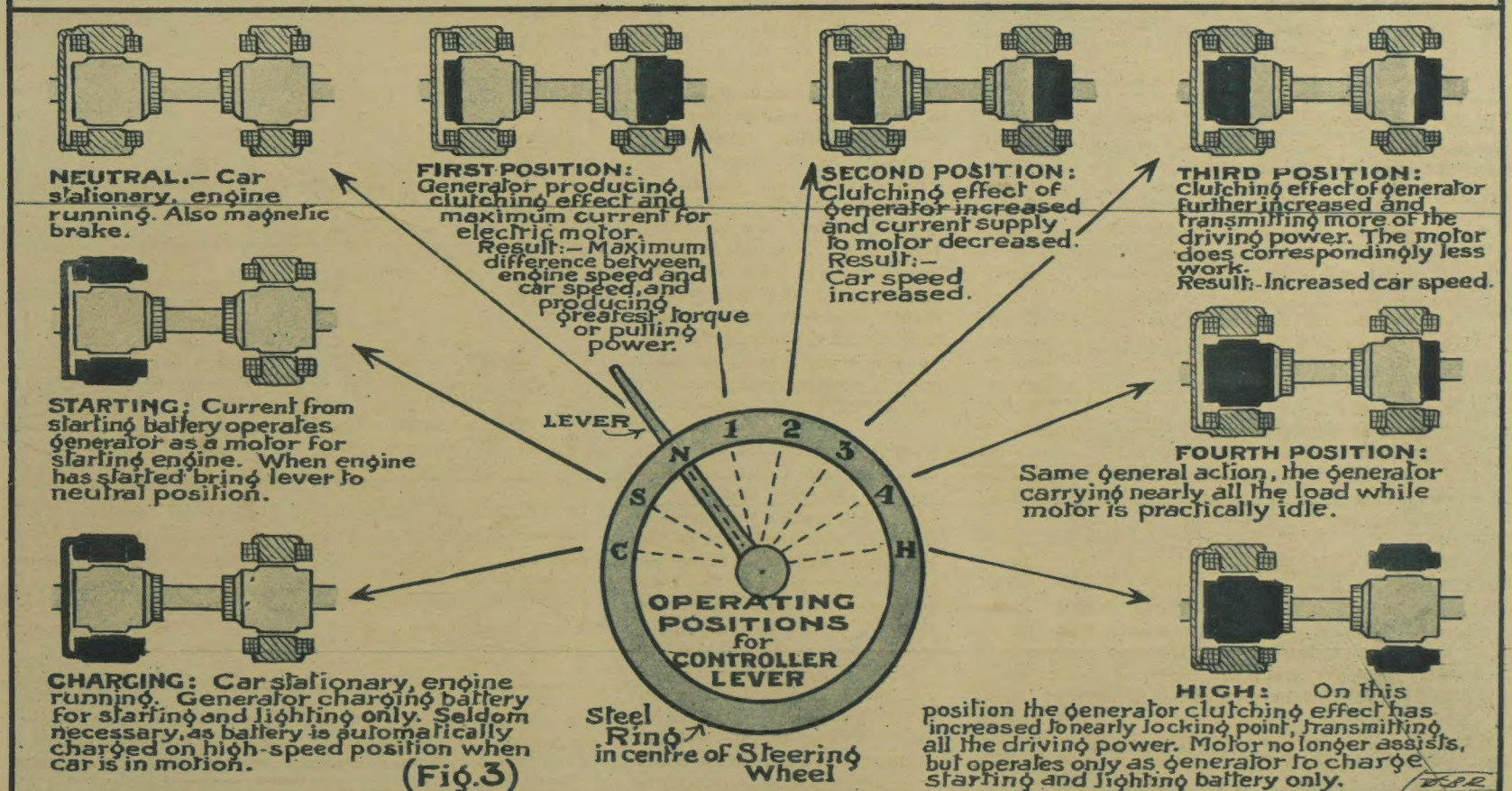
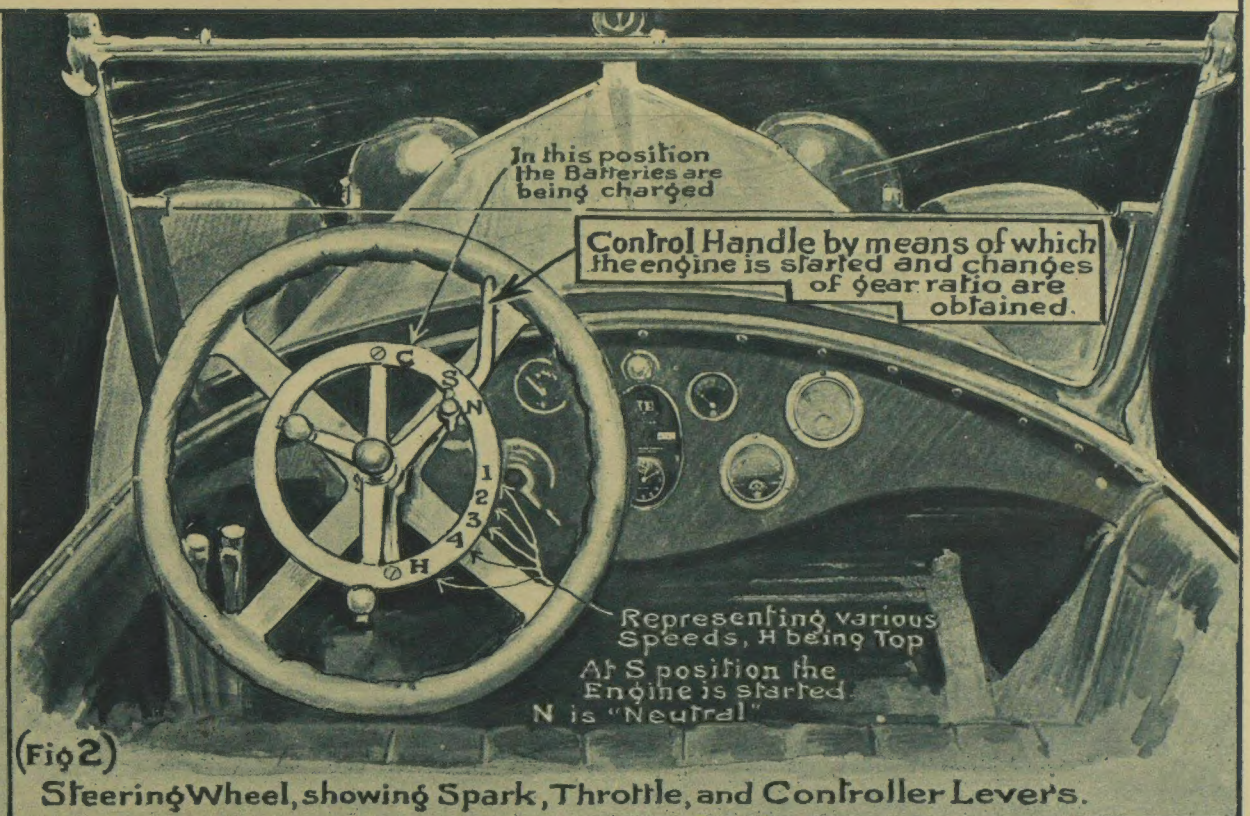
and so we plumped for the West." It is significant and it is common-sense. There is room and hope for a theatre in the suburb, particularly such an opulent suburb as Hampstead; but there must be a *raison d'être*.

MECHANISM BANISHED BY MAGNETISM: A MOTOR-CAR WITHOUT GEARS.

DRAWN BY W. B. ROBINSON.



The Magnetic Transmission eliminates the Friction Clutch; the Clutch Pedal; the Change-speed Gears; Fly-Wheel; separate Starting and Lighting Systems; their clutches, gears, chains, connections and automatic devices.



WHERE ELECTRICITY DOES THE WORK OF COMPLICATED MECHANICAL DEVICES: THE "CROWN MAGNETIC,"
A NEW TYPE OF MOTOR-CAR, SHOWN IN DIAGRAM.

Many unusual features are embodied in a novel type of motor-car, known as the "Crown Magnetic," shown recently at the White City. Instead of the usual gear-box, clutch, pedal, and other complications, clever electrical devices are made to transmit the engine's power to the road wheels. As shown in our illustration (Fig. 1), the engine-shaft is not mechanically connected with the rear-drive shaft, to which is fitted two dynamo electric machines. The actual transmission is caused by electro-magnetism created in the tiny air space between the generator

armature (fixed to the driving-shaft) and the "rotatable field" (fixed to the engine-shaft, and also acting as a fly-wheel). The centre illustration shows how the car is controlled almost entirely from the driving-wheel. The lower diagrams illustrate what happens when the control-lever is shifted to each of its positions. In these diagrams the solid black shadings indicate the relative magnetic action taking place as the controller-lever is moved into the various operating positions. In the neutral position no magnetic action takes place.—[Copyrighted in U.S. and Canada.]

THE GOLD COINS OF ENGLAND.

(See Illustrations on opposite Page.)

By J. ALLAN.

THE series of English coins in the British Museum has received a most important addition through the munificence of the Goldsmiths Company, who have presented to the nation a collection of about two hundred and fifty rare gold coins typical of the best work of

the ship, while the reverse has a sun with a rose in the centre. These were the badges adopted by Edward IV. after the Battle of Mortimer's Cross (No. 6: London noble; and No. 7: York half-noble of Edward IV.). To supply a coin of half a mark (6s. 8d.), the old value of the noble, he issued a new coin, the angel, which took its name from its obverse type, St. Michael overthrowing Lucifer, and bore as the reverse a ship with a large cross and the Latin legend: "By Thy Cross, save us, O Christ Our Redeemer" (No. 8).

With the increased prosperity of the country under the Tudors, we find an increase in the numbers of gold coins. Artistically, the gold coins of the Tudors are the finest ever issued in England, and it is satisfactory to know from the Mint records that the masters of the goldsmith's art who engraved these things bore such thoroughly English names as John Sharpe and Nicholas Flint, at a period when most of the better-known works of art in the country were the work of foreigners; e.g., Holbein.

Henry VII. issued, and his successors continued, the sovereign, or twenty-shilling piece, twice the weight of the modern sovereign. It was a large, handsome coin, with the monarch enthroned on the obverse, and a double rose charged with the English shield on the reverse, and the reverse legend of the noble. (No. 12 is a sovereign of Mary Tudor, who altered the reverse legend to Psalm cxviii. 23.) The noble (now called a ryal) and the angel were

for the Netherlands, bearing his title of King of England (No. 13). Elizabeth issued no less than eight different gold coins, characterised by fine portraits (Nos. 14 and 15: sovereign and crown).

The largest gold coin issued of James I. is the rose ryal (No. 16: current for 30s.), while the types of the rose noble survive on his spur ryal (No. 17), so called from the rowel-like form of the sun. Charles I. reduced the number of gold coins considerably, taking as his unit the twenty-shilling piece, or unite (No. 19), introduced by his father. No. 18 is his handsome three-pound piece, with the "Declaration" reverse. The angel (No. 20) survived into his reign—the specimen illustrated is pierced, as is usual at this period. It has been worn as a "touch-piece" by some individual who received it when "touched" by Charles I. for the King's evil. By this time it is probable that the angel was only struck for this ceremonial purpose. In succeeding reigns down to Anne, the last of the Stuarts, small gold copies of it were struck for distribution at the ceremonies of "touching." Under the Commonwealth, with which this survey closes, the coin-types were exceedingly simple, and give little scope for artistic talent (No. 21: ten-shilling piece). The coins of this period have legends in English, being unique in the English series in this respect.



THE COINAGE OF CLASSICAL ANTIQUITY: BEAUTIFUL EXAMPLES IN THE FORTHCOMING PETERSON SALE.

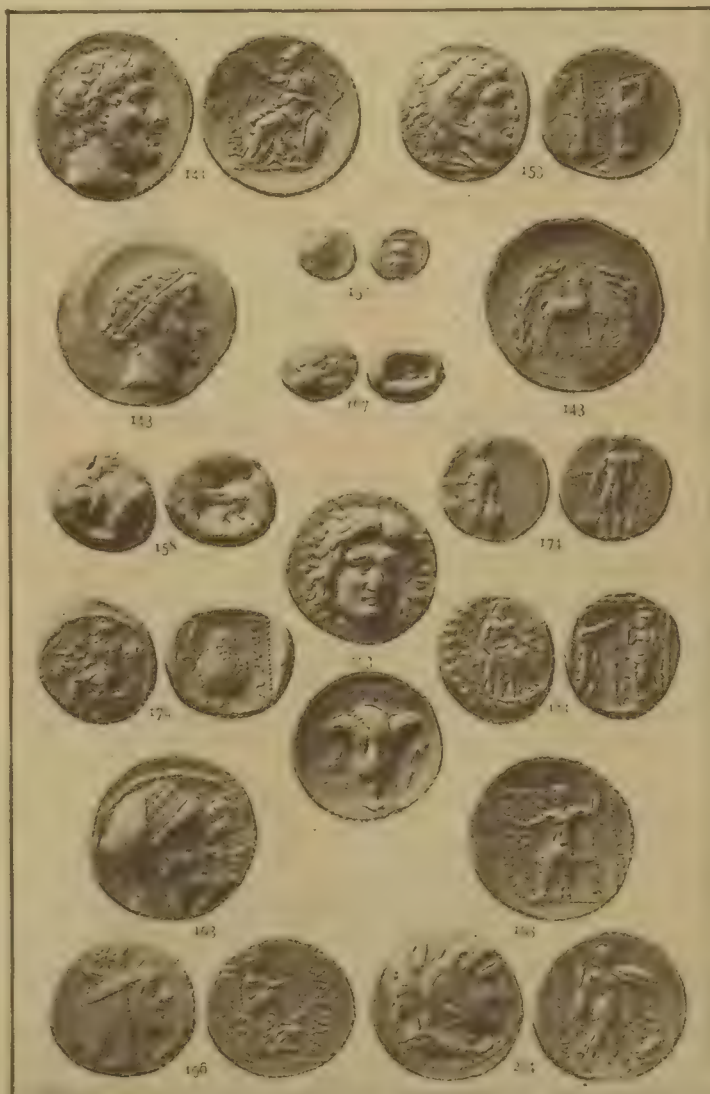
These remarkably interesting pieces from the Peterson collection of Greek and Roman coins, to be sold at Sotheby's on December 20 and 21, are: (24) A Velia didrachm—obverse, Pallas; reverse, lion. (30) Croton stater, B.C. 420-390—obv., Hera; rev., Hercules. (33) Greek stater, B.C. 480-420—obv., eagle on stag's head; rev., tripod on lion's feet. (38) Agrigento tetradrachm, B.C. 472-415—obv., eagle; rev., crab. (41) Catana tetradrachm, B.C. 415-403—obv., Apollo; rev., quadriga. (42) Gela tetradrachm, B.C. 485-478—obv., man-headed bull; rev., quadriga. (58) Greek tetradrachm, B.C. 500-478—obv., female head; rev., Nike and chariot. (64) Agathocles tetradrachm, B.C. 317-310—obv., Persephone and dolphins; rev., quadriga. (67) Philistis 16-litra piece—obv., queen; rev., Nike in quadriga. (71) Tetradrachm, B.C. 410-310—obv., Persephone; rev., horse. (82) Coin of Patraus, King of Paeonia, c. B.C. 340-315—obv., head; rev., horseman spearing foe. (87) Philip II. quarter-stater—obv., Hercules; rev., bow, club, and trident. (98) Antigonas Gonatas tetradrachm—obv., Poseidon; rev., Apollo on a prow. (102) Macedonian tetradrachm of Roman times—obv., Alexander the Great; rev., quaestorial insignia and name Aesillas.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.

the English Mint from the middle of the fourteenth to the middle of the seventeenth century.

Gold coinage as a regular currency in England may be said to date from the introduction in 1344, by Edward III., of the gold noble, worth half a mark, or 6s. 8d., and its subdivisions (Nos. 1 and 2: noble and half-noble of Edward III.). The obverse type, the King standing in a ship, commemorates the naval victory off Sluys in 1340, and the reverse bears a floriated cross with a marginal legend in Latin taken from the Gospel of St. Luke (iv. 30) on the noble, and from the Psalms (vi. 1) on the half-noble. Edward III. was the first King to strike gold for the English possessions in France, where his son, the Black Prince, also issued a varied and beautiful coinage (No. 3: royal d'or of the Black Prince). The noble and its subdivisions were issued practically unaltered (Nos. 4 and 5: noble and quarter-noble of Henry VI.) until the reign of Edward IV., when the alteration in the relation of gold to silver necessitated a change. He issued the rose noble, now worth 10s.; the obverse is similar to the noble of preceding reigns, with the addition of a rose on

continued under the Tudors. Henry VIII. introduced the half-sovereign (No. 9: obverse, English shield enthroned; reverse, English shield supported by Lion and Griffin) and gold crown (No. 10: obverse, Tudor rose and reverse, English shield). Edward VI. further increased the number of gold coins by striking triple and double sovereigns of types similar to those of his father. His half-sovereign (No. 11) introduces a profile portrait. In later reigns the profile portrait on obverse becomes commoner, until, by the reign of Charles II., it is stereotyped. Mary continued her father's types. The portrait of her husband, Philip II. of Spain, only appears on her silver coins. Included in the present gift, however, is a rare gold coin struck by Philip II.



ART IN ANCIENT COINAGE: MORE NUMISMATIC TREASURES IN THE PETERSON COLLECTION.

The coins from the Peterson sale illustrated here, be it noted, have no connection with those described in the article and shown on the page opposite. The above are: (141) Coin of Attalus I.—obverse, head of Philetæus; reverse, Athena. (143) Cyme tetradrachm, after B.C. 190—obv., Cyme; rev., horse. (150) Hecata—obv., Apollo; rev., satyr. (153) Erythrae tetradrachm, B.C. 387-300—obv., Hercules in lion's skin; rev., club and bow in case. (158) Caunus (Caria) stater, c. B.C. 650—obv., lion; rev., incuse square. (163) Rhodes tetradrachm, B.C. 304-168—obv., Helios; rev., rose with bud. (167) Lydia. Electrum, B.C. 610-501—obv., lion; rev., incuse oblong. (174) Greek stater, B.C. 400-300—obv., Athena Nikephoros; rev., Apollo sacrificing. (179) Soli stater, B.C. 450-386—obv., archer kneeling; rev., grapes. (181) Tarsus, Datames, stater—obv., Baal; rev., Datames adoring Ana. (193) Cleopatra and Antiochus VIII. tetradrachm, B.C. 125-121—obv., conjoined busts; rev., Zeus with Nike on extended hand. (195) Armenia, Tigranes, B.C. 83-69—obv., Tigranes; rev., Antioch, with River Orontes at her feet. (204) Alexander IV. tetradrachm (struck under Ptolemy I.)—obv., Alexander; rev., Athena Alkis.

By Courtesy of Messrs. Sotheby, Wilkinson and Hodge.

FROM EDWARD III. TO CROMWELL: ENGLISH GOLD COINS FOR THE NATION.

BY COURTESY OF THE BRITISH MUSEUM. FROM THE COLLECTION PRESENTED BY THE GOLDSMITHS COMPANY.



1. THE FIRST ENGLISH GOLD COIN: AN EDWARD III. NOBLE, 1344 (OBVERSE, THE KING IN A SHIP).
2. LIKE THE NOBLE, COMMEMORATING THE NAVAL VICTORY OFF SLUYS: AN EDWARD III. HALF-NOBLE.
3. STRUCK FOR ENGLISH POSSESSIONS IN FRANCE: A ROYAL D'OR OF THE BLACK PRINCE.
4. PRACTICALLY UNALTERED TILL EDWARD IV.'S REIGN: A NOBLE OF HENRY VI.
5. A SUBDIVISION OF THE NOBLE: A QUARTER-NOBLE OF HENRY VI.
6. WITH THE YORKIST ROSE, ADOPTED AFTER THE BATTLE OF MORTIMER'S CROSS (1461): AN EDWARD IV. LONDON NOBLE.
7. LIKE THE NOBLE (No. 6), WITH "THE SUN OF YORK" ON THE REVERSE: A YORK HALF-NOBLE OF EDWARD IV.

8. NAMED FROM ITS OBVERSE, ST. MICHAEL OVERTHROWING LUCIFER: AN ANGEL, INTRODUCED BY EDWARD IV.
9. THE FIRST HALF-SOVEREIGN, STRUCK BY HENRY VIII.: (OBVERSE) KING ENTHRONED; (REVERSE) ENGLISH SHIELD.
10. ALSO INTRODUCED BY HENRY VIII.: A GOLD CROWN OF HIS COINAGE (OBVERSE, TUDOR ROSE).
11. THE FIRST PROFILE PORTRAIT OF A KING ON OUR GOLD COINS: A HALF-SOVEREIGN OF EDWARD VI.
12. WITH REVERSE LEGEND ALTERED TO PSALM 118, V. 23: A MARY TUDOR SOVEREIGN, TWICE THE MODERN WEIGHT.
13. STRUCK BY MARY'S HUSBAND, PHILIP II., FOR THE NETHERLANDS: A RARE GOLD COIN BEARING HIS ENGLISH TITLE.
14. ONE OF EIGHT DIFFERENT GOLD COINS ISSUED BY QUEEN ELIZABETH: A SOVEREIGN.

15. LIKE THE SOVEREIGN (No. 14), BEARING A FINE PORTRAIT OF THE QUEEN: AN ELIZABETH GOLD CROWN.
16. THE LARGEST GOLD COIN ISSUED BY JAMES I.: A ROSE RYAL CURRENT FOR THIRTY SHILLINGS.
17. A "SPUR" RYAL, SO CALLED FROM ITS RÔWEL-LIKE FORM OF THE SUN: A JAMES I. COIN OF "ROSE NOBLE" TYPE.
18. WITH THE "DECLARATION" REVERSE: A HANDSOME THREE-POUND PIECE OF CHARLES I.
19. INTRODUCED BY JAMES I. AND ADOPTED BY CHARLES I. AS HIS UNIT: A TWENTY-SHILLING PIECE.
20. PIERCED TO BE WORN AFTER BEING "TOUCHED" FOR THE KING'S EVIL: AN ANGEL OF CHARLES I.
21. UNIQUE AS HAVING ENGLISH LEGENDS, AND TYPICALLY PLAIN: A COMMONWEALTH TEN-SHILLING PIECE.

By the courtesy of the Department of Coins and Medals of the British Museum, we illustrate above some of the most interesting English examples from a highly important set of gold coins presented to the nation by the generosity of the Goldsmiths Company, and now added to the Museum collection. The whole series, selected from the cabinet of a well-known private collector, comprises 265

coins, of varieties hitherto unrepresented at the Museum. They include English, Scottish, French, and Flemish pieces, ranging from the reign of Edward III. to the time of the Commonwealth under Cromwell. An article on the specimens here illustrated, by Mr. J. Allan, of the Department of Coins and Medals, appears on the opposite page.

THE BATTLE-SHIP TAKING THE DUKE OF CONNAUGHT

FROM THE PAINTING BY



PRESENTED TO THE NAVY BY THE MALAY STATES DURING THE WAR: H.M.S. "MALAYA."

H.M.S. "Malaya," a battle-ship of the "Queen Elizabeth" type, and one of the finest in the Navy, was built at the expense of the Federated Malay States of Perak, Selangor, Negri, Sembilan, and Pahang, and presented by them to this country during the war. Other ships of the class are the "Warspite," "Valiant," and "Barham." They have a displacement of 31,000 to 33,000 tons (full load), and carry eight 15-inch guns, with other armament. Their average estimated cost was about £2,500,000 each. At the Battle of Jutland the "Malaya" and the other three ships just named supported the First Battle-Cruiser Squadron. She has been appropriately chosen to take the Duke of

TO INDIA: A GIFT AND NAMESAKE OF MALAYA.

CHARLES PEARCE, R.O.I.

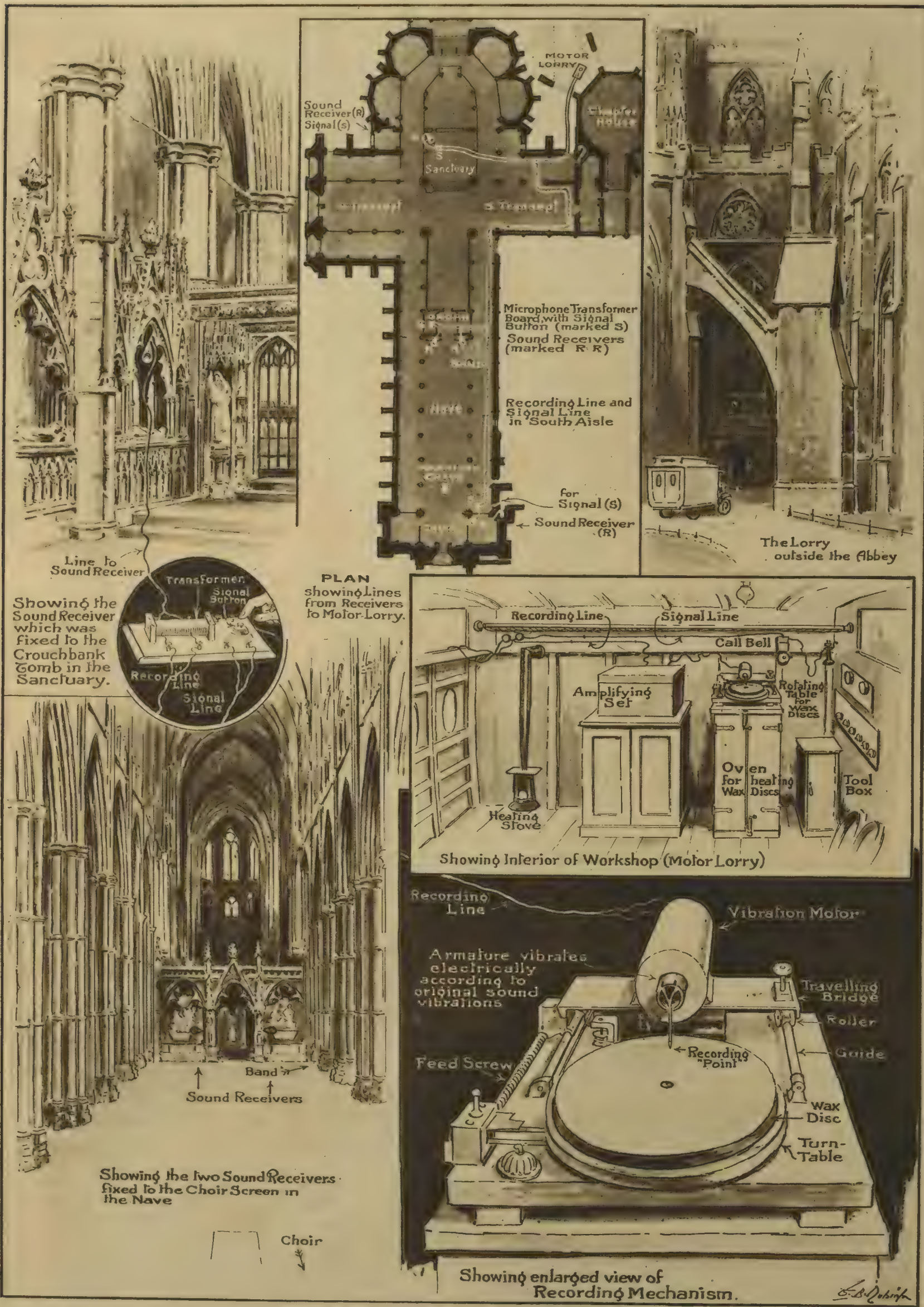


TIMED TO LEAVE MARSEILLES FOR MADRAS, WITH THE DUKE OF CONNAUGHT, ON DEC. 18.

Connaught to India for his official tour, and left Spithead on December 9. The Duke has been staying for a few weeks at Nice, and he arranged to leave Marseilles in the "Malaya" on December 18. She is timed to reach Madras between January 10 and 15. After that, as a compliment to the patriotism of the F.M.S., she will visit Singapore. She has on board a model of herself, which was recently shown in London, and is to be placed in the Museum at Kuala Lumpur, the Federal capital. She will also bring the Duke home at the end of his tour. The "Malaya" is commanded by Capt. H. T. Buller, R.N., C.B., M.V.O.—(Drawing Copyrighted in the United States and Canada.)

"LONG DISTANCE" GRAMOPHONE RECORDS IN THE ABBEY.

DRAWN BY OUR SPECIAL ARTIST, W. B. ROBINSON, FROM MATERIAL SUPPLIED BY MAJOR THE HON. LIONEL GUEST AND CAPTAIN H. O. MERRIMAN.



HOW MUSIC AT THE ABBEY BURIAL OF THE UNKNOWN WARRIOR WAS RECORDED IN A LORRY OUTSIDE THE BUILDING: A NEW ELECTRICAL PROCESS.

The first gramophone records ever taken in Westminster Abbey were obtained at the funeral service for the Unknown Warrior on Armistice Day by means of an electrical process invented by Major the Hon. Lionel Guest and Capt. H. O. Merriman, a Canadian electrical engineer. Outside the eastern end of the Abbey was stationed a lorry containing a workshop with the recording mechanism. This consisted of the usual gramophone turn-table with a revolving wax disc, but, instead of a recording diaphragm operated by sound, it had an electrical device

for engraving the wax. The recording machine was connected by wires with four sound-receivers placed at different points. At each of the points was posted a signaller, who by pressing a button on a microphone transformer-board, signalled to the operators in the lorry when to begin and cease recording. The two records are published at cost price (7s. 6d. the pair) by the Columbia Gramophone Co. for the Abbey Restoration Fund. Orders may be sent to the Precentor, Little Cloisters, Westminster.—[Drawing Copyrighted in the United States and Canada.]

"HERE HE RESTS, UNKNOWN": THE GRAVE IN THE ABBEY SEALED.

PHOTOGRAPH BY DAVID WELLES.



WITH TRIBUTES FROM THE KING, THE ABBEY, CANADA, THE UNITED STATES, FRANCE, AND ITALY; A WREATH FROM YPRES, PALMS FROM PALESTINE, AND RELICS: THE GRAVE OF THE UNKNOWN WARRIOR.

A million pilgrims passed by the open grave of the Unknown Warrior, in Westminster Abbey, between Armistice Day and November 18, when it was filled up with soil brought from the battlefields of France and Flanders, and sealed with a York slab inscribed in gilded letters. Later, this temporary stone will be replaced by a slab of black marble, bearing the words: "A British Warrior who fell in the Great War, 1914-18. For King and Country. Greater love hath no man than this." Just before the grave was filled in, a maple leaf arrived from a soldier in Canada who had won the V.C. at Lucknow, and, at the request of

a lady who brought it, was placed upon the coffin. At the foot of the grave, on the edge of the Union Jack, is seen the King's wreath, and below it in the photograph is one from the Ruin Garden at Ypres. At the upper end is the Abbey wreath (centre), and within it some relics—a crucifix, two rosaries, and three medals—placed there quietly by pilgrims. To the left of the grave are seen the Canadian wreath (above) and (below) the Italian tribute, a branch of bay from the Capitol at Rome. On the right are (above) the American wreath; (below) the French wreath, and under that two palm branches from Palestine.

"A FOREST ATLANTIS":

GOLD AND DIAMONDS IN EASTERN AKIM.

"Everyone knows the stuff is there, but it might as well be in a safe."

This was how matters stood when Ofori Atta, or

ABOUT seventy miles inland from the Port of Accra on the Gold Coast, hidden in the depths of a tropical forest, there lies one of the most romantic countries in the world.

Since its discovery, somewhere in the seventeenth century, probably not more than fifty white men have penetrated the wilderness of undergrowth that surrounds it; but all who have done so, and returned, have spoken of gold—gold that stirs in the dust kicked up by passing feet, gold that lies hidden in the gravel that covers the greater part of the country.

From 1705 down to recent times, travellers' tales have grown until Eastern Akim has come to be regarded almost as a myth, a sort of forest Atlantis seen only at sunset.

It exists none the less, and is now emerging from the realm of romance to that of reality. [It possesses a king who has suddenly realised that a golden kingdom is even better than a golden throne, and that his people may become one of the most prosperous in the world.

It may seem strange that this realisation has only come to a king in the twentieth century; but when one considers that gold is worth little to African natives except for ornament, their wealth consisting chiefly of wives and livestock, one can understand why the inhabitants of Akim have only worked their gold in a desultory manner.

Their own needs could be met practically by collecting the surface dust and panning it in the river; and the only other purpose for which they required the ore was to buy off the Ashantis, who used regularly to raid them before England stepped in and settled the affair twenty years ago.

After that, Akim subsided into slumber. Occasional visits from explorers resulted in a revival of the gold stories, and more detailed reports about native mining methods came through.

It was said that they sunk pits from two to three feet in diameter and from twelve to fifty feet deep; that one man descended and dredged with his hands, placing the gravel in a clay pot which was then drawn up by ropes from above.

Fired by these stories, a few white men went to Akim with the intention of getting some of the gold into the outside world; but they found it so hard to penetrate into the country unburdened that they gave up hope of transporting anything from it.

On one occasion a road was made through part of the jungle, and the beginning had disappeared beneath the tropical growth before the end was reached.

Thus was Akim protected from exploitation. As one traveller said:



RULER OF A GOLD-BEARING LAND: THE HON. OFORI ATTA, C.B.E., KING OF EASTERN AKIM, A PROGRESSIVE WEST AFRICAN MONARCH UNDER BRITISH PROTECTION.

the Honourable Ofori Atta, C.B.E., as he now is, succeeded to the throne. He had been a clerk

His contact with white men had made him conscious of the value of gold, and he cast about in his mind for a way in which to develop his country without handing it over lock, stock, and barrel to Europeans.

The recent completion of the railway from Accra to his capital, Kibbi, solved some of the problems of transportation; but he was not sure if the gravel deposits which had been worked for hundreds of years retained enough ore to make it worth while to operate on a large scale.

While he was still undecided an extraordinary thing happened. A Government geologist discovered that not only was the country gold-bearing, but that diamonds existed also in apparently large quantities. This decided the king, and he approached the Colonial Government with a view to gaining protection for "the Industries of Akim." The same laws were passed as in the case of South Africa, and Akim was made safe from exploitation.

Ofori Atta then got into touch with some English friends of his, and conducted experiments of which the results have recently come to hand. The gravel deposit which the people of Akim had worked for generations ended on clay which was assumed to be the beginning of rock formations. The experiments carried out under the King's direction, however, brought to light the fact that the clay was only two feet deep, and that there was more gold-bearing gravel underneath.

Ofori Atta thus found himself king not merely of a country, but of gold and diamond mines. To-day, with complete control (under the

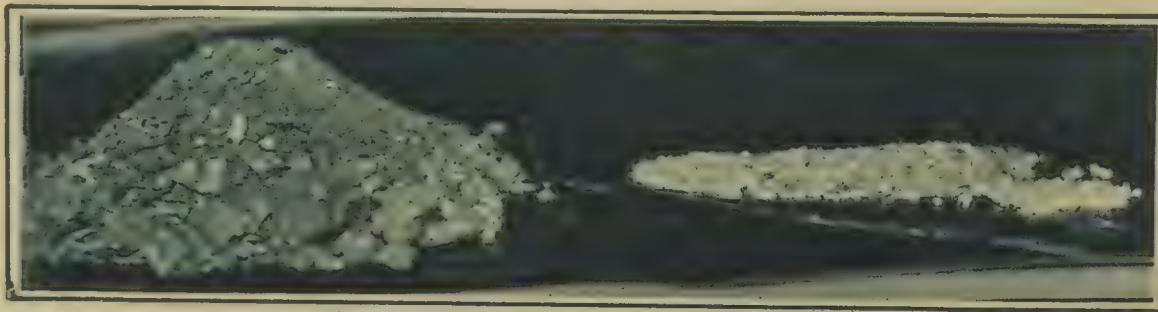
Colonial Government) both of the political and the business interests of his country, he is in the position to render signal service to the Empire by helping to replenish its depleted gold supply. With the aid of the white man's machinery and methods, he should succeed in making Eastern Akim one of the richest kingdoms of the world. He has certainly made it the first to enjoy a business Government.

During the war Ofori Atta showed his loyalty to the Allied cause by presenting the British Air Force with an aeroplane.

That he is alive not only to the commercial, but to the physical and mental needs of his people is shown by the fact that he is an enthusiastic supporter of the Boy Scout movement. He is also intensely interested in questions of education, and is establishing new schools both in his own capital and at outlying stations.

He is a Member of the Administrative Council, and attends its meetings in European clothes, though among his people he wears the dress that is expected of a native king.

His accession was an example of opportunity coming to the right man at the right moment.



THE NATURAL RICHES OF EASTERN AKIM, NOW PROTECTED BY BRITISH LAW FROM EXPLOITATION: ALLUVIAL GOLD AND DIAMONDS.

in the Cape Colony Postal Service, and was therefore educated beyond the standard of former kings.

Eastern Akim one of the richest kingdoms of the world. He has certainly made it the first to enjoy a business Government.



EDUCATION IN EASTERN AKIM: THE GOVERNOR OF THE GOLD COAST VISITING A SCHOOL AT KIBBI, THE CAPITAL OF THE KINGDOM.

THE EVOLUTION OF A REEL OF COTTON: PAISLEY GIRLS AT WORK.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I., BY COURTESY OF MESSRS. J. AND P. COATS, LTD.



1. THE NEXT STAGE AFTER THE RING FRAME SPINNING-ROOM: YARN-TESTING AND WEIGHING.
3. TWISTING THE DOUBLE YARN INTO THREAD: A TASK REQUIRING DELICATE MANIPULATION.

The commencement of the evolution of a reel of cotton from the raw material, with other successive stages, is shown on our double-page of illustrations later in this number. They carry the story as far as the Ring Frame Spinning-Room, and in the above drawings are seen the next four operations. The concluding processes are given on a later page. All the drawings were done at the factories of Messrs. J. and P. Coats, Ltd., the great Paisley firm of cotton-spinners. Most

2. WINDING YARN FROM COPS, OR RING BOBBINS: JOINING SEVERAL ENDS TOGETHER TO FORM A THREAD.
4. REELING TWISTED THREAD FROM BOBBINS INTO SKEINS: PREPARATIONS FOR DYEING OR BLEACHING

of the work, it will be noticed, is done by women, who are better fitted than men for manipulating material that requires delicacy of touch. The first drawing above shows the operation of yarn-testing. In the second the yarn is being wound from ring bobbins, or "cops." The third drawing shows the double yarn being twisted into thread, and in the fourth the twisted thread is being reeled from bobbins into skeins.—[Drawings Copyrighted in the United States and Canada.]

THE EVOLUTION OF A REEL OF COTTON: A GREAT COTTON-SPINNING FACTORY—THE FIRST STAGES.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I., BY COURTESY OF MESSRS. J. AND P. COATS, LTD.



1. THE ARRIVAL OF THE RAW MATERIAL: DALE-BREAKING, AND FEEDING THE BREAKING-MACHINE.
2. THE NEXT STAGE: MIXING RAW COTTON INTO BINS OF DIFFERENT QUALITIES.

The reel of cotton which the housewife or the seamstress buys for her needlework has a wonderful history behind it. In its evolution from the raw product shipped from South America or Egypt, it has passed through many processes of marvellously intricate machinery. Our artist made his drawings at the works of Messrs. J. and P. Coats, Ltd., the famous Paisley firm, who courteously gave him all facilities. They were recently able to announce a profit, for their past financial year, of over £4,000,000, a figure they have exceeded for the first time. The above drawings show the earlier stages of the work, from the arrival of the raw material. It should be noted that they are numbered in the order of the successive operations, but that here the numbering does not begin at the top, as usual, and proceed from left to right. The next stages following those given above are shown on the preceding page of illustrations, and the final processes

3. WHERE THE RAW COTTON IS BEATEN, CLEANED, AND ROLLED: THE SCUTCHING-ROOM.
4. CARDING-FRAMES (RIGHT) WHICH RECEIVE ROLLED SHEETS AND DELIVER LOOSE ROPE; AND SLIVER LAP MACHINES (LEFT) THAT WIND THE ROPE ON CYLINDRICAL BLOCKS.

5. SLIVER AND RIBBON LAP MACHINES: A PROCESS IN WHICH THE COTTON RESUMES A ROPE-LIKE FORM.
6. TIGHTENING THE ROPES OF COTTON: A DRAWING-MACHINE.

7. THE FIRST TO PUT THE COTTON ON BOBBINS: A SLUBBING-MACHINE.
8. WHERE THE COTTON IS RE-SPUN AND WOUND ON TO SMALLER BOBBINS: THE RING FRAME SPINNING-ROOM.

on the page that follows this double-page. The raw cotton reaches the factory in bales, and when they have been opened, or "broken," it is fed into the Breaking-Machine. It is then sorted into piles, or "bins," of different qualities, and truck-loads are shot through holes in the floor to the Scutching-Room, where the cotton is beaten, cleaned, and rolled. Next it goes, in rolled sheet form, to the Carding-Frames, from which it emerges as a loose rope about the thickness of a man's thumb. This rope then enters the Sliver Lap machines and comes out wound on cylindrical blocks. After that, it goes to the Ribbon Lap machines, is drawn tighter on the Drawing Machines, and put for the first time on to bobbins by the Slubbing Machines. Then, in the Ring Frame Spinning-Room, it is re-spun and wound on to smaller bobbins. This room, like the others, is large and airy and well lit.—[Drawings Copyrighted in the United States and Canada.]

THE EVOLUTION OF A REEL OF COTTON: FINAL STAGES.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I., BY COURTESY OF MESSRS. J. AND P. COATS, LTD.



1. GIVING THE FINISHED COTTON ITS REQUIRED COLOUR: DYEING THE SKEINS IN VATS AT MESSRS. COATS' FACTORY.
2. THE NEXT STEP: DRYING THE SKEINS AFTER THEY HAVE BEEN DYED—PASSING THEM UP A SHOOT ON FRAMES INTO THE OVEN.

The drawings on this page show the closing stages in the evolution of a reel of cotton at the works of Messrs. Coats; but it may be mentioned that there is one process at the end which has not been illustrated, as it is a secret of the firm and patented by them. This is the method by which the cotton is finally wound on to reels in the form in which it eventually reaches the private customer. To enable readers to follow the sequence of operations, it may be well to explain

3. HANK-WINDING THE DYED OR BLEACHED THREAD ON TO BOBBINS: A PEN-ULTIMATE STAGE BEFORE THE FINAL SECRET PROCESS.
4. EVOLVED AT LAST: REELS OF COTTON BEING PACKED INTO PARCELS AND LABELLED BY HAND—A TASK THAT NEEDS EXPERT HANDLING.

once more the order of pages. The first stages of the work are shown on the double-page of illustrations, which are numbered according to the sequence of processes. From the double-page the reader should turn back to the one preceding it, showing the next stages, and finally to the above drawings. A reel of cotton looks a simple thing, but all that has gone to its making forms one of the romance of mechanical science. —[Drawings Copyrighted in the United States and Canada.]

EVERY INCH A QUEEN: THE KING OF SPAIN'S ENGLISH CONSORT.

PHOTOGRAPH SUPPLIED BY STANLEY'S PRESS AGENCY.



WIFE OF KING ALFONSO AND FIRST COUSIN OF KING GEORGE: HER MAJESTY QUEEN VICTORIA EUGÉNIE OF SPAIN—A NEW AND STRIKING PHOTOGRAPH.

The Queen of Spain, as everyone knows, is the only daughter of Princess Beatrice and a grand-daughter of Queen Victoria. In the days of her girlhood in this country, she was known as Princess Ena. Her marriage to King Alfonso took place at Madrid on May 31, 1906. Their eldest son, the Prince of Asturias, was born on May 10, 1907, and they have five other children—in all, four sons and two daughters. The others are: the Infante Jaime, born in 1908; Infanta Beatrice, born in 1909; Infanta Maria Cristina, born in 1911; Infante Juan

Carlos, born in 1913; and Infante Gonzalo Manuel, born in 1914. The Queen of Spain retains a strong affection for the land of her birth, and loses no opportunity of revisiting it. She was here with her husband, it will be remembered, for a fortnight last month, arriving in London on November 8 and leaving on the 22nd. On Armistice Day she was one of the four Queens who witnessed the unveiling of the Cenotaph in Whitehall and the burial of the Unknown Warrior in Westminster Abbey.

BOOKS OF THE DAY

By E. B. OSBORN.

A JOYOUS jest, for scholars and for all who have retained some vestiges of scholarship from boyhood's days, is embodied in "Q. HORATI FLACCI CARMINUM LIBER QUINTUS" (Blackwell; 3s. 6d. net), edited by A. D. Godley and Englished by Rudyard Kipling and Charles Graves. It has mightily puzzled some of those journalists for the million in whose work the sly, not shy, beginnings of "prolet-cult" may be discerned. One of them, in fact, believed that a fifth book of Horace's "Odes" actually existed, and expressed regret in his review that Mr. Kipling should waste time in translating musty old Latin poems instead of writing original verse on political and social topics of the day. Fortunately for his journal, however, the review did not get into the matutinal spot-light—for there happened to be a former Oxford scholar in the sub-editors' room who pointed out that, in the first place, no fifth book of Horatian songs had ever existed (so that it could not have been recovered by those who dig up history and literature in the dust-heaps at Oxyrhynchus and elsewhere), and, secondly, that it was clear from internal evidence that all the new odes had been recently written—why, even Mr. Lloyd George was actually mentioned in one passage touching on Prohibition—

Vineas subter nihil hic
nocentes
Siccus accumbes, recin-
esque mecum
Lloydii potare merum
vetantis
Jura Georgi!

Here, stretched at ease
beneath the vine
(Now balked in its
malefic mission)
Shall we experience, as
we dine,
The joys of Prohibition.

Thus a mistake was avoided at which even Mr. H. G. Wells, rattling his Bohns like a skeleton at the feast of sound learning, would have smiled once or twice.

The seed of the jest seems to have been a poem in the Horatian spirit by Mr. Kipling, who, more than any other living poet, can, when he chooses, write with the firm exactitude and vivid directness of the greater Latin poets. This poem, ending with the italicised comment—

For, so the Ark be borne to Zion, who
Heeds how they perished or were paid that
bore it?
For, so the Shrine abide, what shame—what
pride—
If we, the priests, were bound or crowned
before it?

went into Latin as easily as a hand goes into a glove that, even when unworn, keeps its shadowy similitude. Then the idea blossomed to fruition in the mind of Mr. A. D. Godley, who stands in the succession of Calverley and J. K. Stephen and the other scholar-humourists, that other Horatian odes might be invented to go with the translation; and, with the help of the Rev. Ronald Knox (also a clever practitioner in the same vein of versified humour), and Mr. John Powell and Mr. Allan Ramsay, the new Fifth Book gradually came into being. Finally English versions of these little masterpieces of our humane scholarship, so vastly different from the dry-as-dust "philology" of the Germans, were written by Mr. Charles Graves and Mr. Kipling himself. Here is an example of the Latin, which is surely as near to the right Horatian

as a modern writer can get, and of Mr. Kipling's rendering—

Sunt quibus solum colitur Mephitis
numen, auritis gregibus probando
peior ut mixtura malis duobus
condita fiat.

There are some whose study is of smells,
Who to attentive schools rehearse
What something mixed with something else
Makes something worse.

There are notes on the printed text in which Piff and Keller—each "splendid emendax" in his way—and other learned commentators air their ingenuity in a fashion that reduces to absurdity the best efforts of Teutonic scholiasts. These delicate touches of humour will serve to remind English scholars—saving and except the few academics who subsisted in pre-war days on the crumbs and drops that fell from the beery supper-table of German research—that an ageless truth is expressed in Porson's epigram ending with the

EVEN Now" (Heinemann; 7s. 6d. net), though it contains many pieces written on the other side of the war, remains a joyous indictment of the minor hypocrisies of modern life. All the work of Max has that quality of "casualness," which is one of the divine prerogatives of eternal youth; and so it comes about that the pieces in this precious volume, though they may be—and are—dated, yet never date themselves. "Kolnyatsch," for example, though written long before the world's ordeal by battle, is still a lively and pertinent satire on the superior person's cult of neurotic aliens—"infantile, wide-eyed Slavs, Titan Teutons, greatly blighted Scandinavians, all of them different, but all of them raving in one common darkness and with one common gesture plucking out their vitals for exportation." To-day the "Titan Teutons" are off (except among a few vague,

vaporous academics), but not even the foul and blatant peril of Bolshevism can prevent our intellectuals from worshipping the Luntic Kolnyatsches of Slav literature. And this after long years of the intensest warfare waged for our right to be insular, to live as Englishmen in England! Again, in "No. 2, The Pines," we have an immortal picture of the life of Swinburne and Watts-Dunton in their Putney villa, in which the gentlest irony is exercised—to convince us that great men are never more lovable than when their habits have turned the old days to derision!

Of delicate, humorous verse, in the vein of C. S. C. and J. K. S., we get none at all nowadays. After all, it has always been the slenderest of the silvery rills that sing themselves down the English slopes of Parnassus. Such verse is more suitable to the French genius, though even in France it is far to seek at present—a second Banville would be rapturously received, I am sure, even in the Paris of the *bien-pensants*. But some of our revolutionary poets would be gratefully received as wits, if they could only be persuaded not to take themselves seriously. Thus, "WHEELS, 1920" (Par-

sons; 6s. net), a "Fifth Cycle," is full of the wittiest stuff which is just spoilt by its consciousness of a mission. Mr. Osbert Sitwell's old, cold irony, so well displayed in his picture of a British Sabbath—

Each bird that whirls and wheels on high
Must strangle, stifle in, its cry.

For nothing that's of Nature born
Should seem so on the Sabbath morn,

would be Max in verse, if only its inventor would not worry about maxims for the confusion of the bourgeoisie. And Miss Edith Sitwell's coloured glass marbles of verse would go on bouncing eternally, if only they were not flawed by a sense of other-worldly responsibility. And Mr. Aldous Huxley (whose theories of life and of poetry must have caused both his grandfathers, Matthew Arnold and Thomas Huxley, to turn—nay, revolve, in their graves) would make a laugh an intellectual thing, more so than any tear, if he would write more stuff like his "Theatre of Varieties," where, night in, night out, tumblers, tamers of beasts, dancers and clowns profitably affirm

Their everlasting fury of life.

Martial will show them the right road to success, if only these cyclostylists would read him.



"OH PATIENT EYES, COURAGEOUS HEART": DAVID, 107TH BATTERY, 23RD (ARMY) BRIGADE, ROYAL FIELD ARTILLERY.

David, having served throughout the South African War, was posted to the 107th Battery R.F.A. in 1902. As a wheeler in a gun-team he proceeded to France with the Battery in August 1914, and served through the Great War, taking part in all the principal battles from Mons to the Armistice; during the later fighting he was taken from the gun team and became an orderly's horse. He is entitled to the Queen's Medal with 4 clasps and the King's Medal with 2 clasps for South Africa; the 1914 Star with bar; the British War Medal; the Victory Medal; and the medal for Long Service and Good Conduct. He wears 4 wound stripes, and the hottest fire never caused him to flinch. Other horses famous in the War are illustrated on the facing page.

From a Drawing by Lucy Kemp Welch in "The Royal Artillery War Commemoration Book," by Courtesy of the Publishers, Messrs. G. Bell and Sons.

famous adaptation of the ancient jest against the Cretans—

All except Hermann,
And Hermann's a German!

There is a sad lack at the present moment of humourists, even of the professional funny man type. In daily journalism, for example, I cannot think of any true successors to Ivan Hield and Twells Brex, both of whom have joined the majority. There is, it is true, Miss Rachel Ferguson, who can "pot" a popular brand of play or music-hall entertainment in less space and get more laughs to the column than anybody else—not excepting even Mr. Anstey—I ever heard of. Mr. Stephen Leacock, who has always been more than the Transatlantic purveyor of mixed facetiousness, gives us "WINSOME WINNIE AND OTHER NONSENSE NOVELS" (Lane; 5s. net) as a Christmas gift this year, but his vein seems exhausted for the time being—anyhow, there is little in his new book to touch my nerve of risibility save a few stray passages such as that in which he describes the search for a kidnapped plumber. Mr. Max Beerbohm, however, is as fresh and young and irrepressible as ever, and his new book "AND

HORSES WITH WAR RECORDS: EARL HAIG'S CHARGER AND OTHERS.

PHOTOGRAPHS BY W. A. ROUGH, GALE AND FOLDEN, AND MAY AND CO.



A CHAMPION POLO PONY THAT WENT ALL THROUGH THE WAR: MISS ANZAC.



SEVEN BLACK HORSES THAT SERVED THROUGHOUT THE WAR: AN R.H.A. GUN TEAM—WINNERS AT THE OLYMPIA SHOW.



THE FIRST HORSE TO JUMP THE HINDENBURG LINE: COL. WINWOOD'S B 30.



THE BRITISH COMMANDER-IN-CHIEF ON THE WESTERN FRONT IN THE GREAT WAR, AND HIS HORSE: EARL HAIG MOUNTED ON HIS FAVOURITE CHARGER.



A POLO PONY THAT SERVED THROUGH THE WAR: MAJOR WILSON'S GREY PIGEON.



WITH SERGT. WISTOW (3RD KING'S OWN HUSSARS): SILVESTER—A 10-YEAR-OLD MARE.



ON HIS CHARGER, QUERRIEUX, WHICH HE TOOK TO FRANCE IN 1914: LORD RAWLINSON, THE NEW C.-IN-C. FOR INDIA.



A HORSE THAT SAW SERVICE IN EGYPT AND FRANCE: COL. MARSH'S MENA.

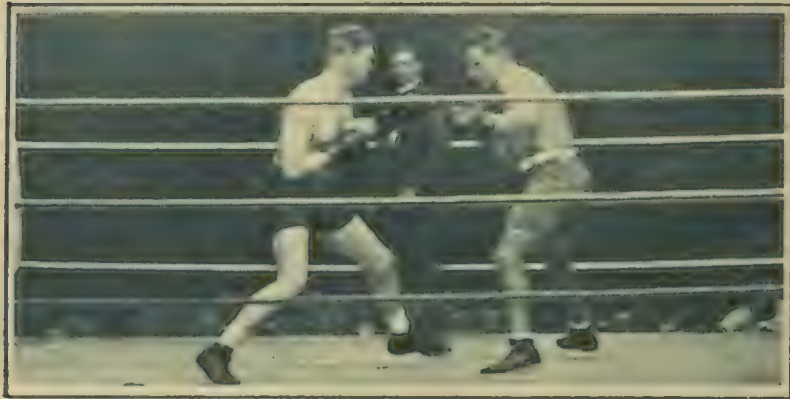


A MOUNTED POLICE HORSE THAT SERVED ALL THROUGH THE WAR: QUICKSILVER.

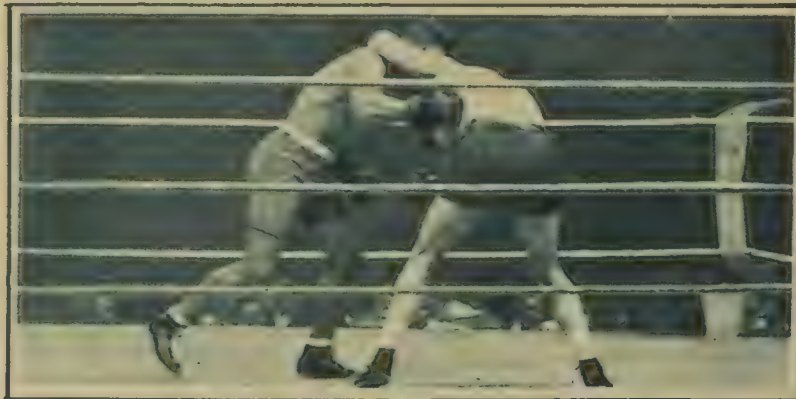
Miss Anzac, after serving all through the war, was champion polo pony at the 1919 Hurlingham Show.—The seven black horses of the Royal Horse Artillery gun-team went from the St. John's Wood Barracks in 1914, and returned thither in April 1919. The lead-driver, G. Tofts, originally took over his pair in 1911, and has been with them eight years; while H. R. Barnes, the wheel-driver, had charge of his pair throughout the war. This team won at the Olympia Show this year.—Lieut.-Col. W. A. Winwood's B 30, which was also all through the war, was the first horse to cross the Hindenburg Line.—Grey Pigeon, a polo pony which went through the war, was ridden first by

the late Major Herbert Wilson, D.S.O., Royal Horse Guards, and, after he was killed in action, by Col. A. Seymour, Royal Scots Greys.—Mena, belonging to Lieut.-Col. J. T. Marsh, C.M.G., saw service in France and Egypt with the Australians.—Silvester, a ten-year-old mare, ridden throughout the war by Sergt. Wistow, 3rd King's Own Hussars, took first prize for Troop Horses at Olympia and Aldershot this year.—Lord Rawlinson's Querrieux, which he took to France in 1914, will probably accompany him to India.—Quicksilver, which went through the war, was ridden by Col. P. R. Laurie, a Commissioner of the Metropolitan Police. It won firsts at Richmond and Olympia, 1920, for Mounted Police horses.

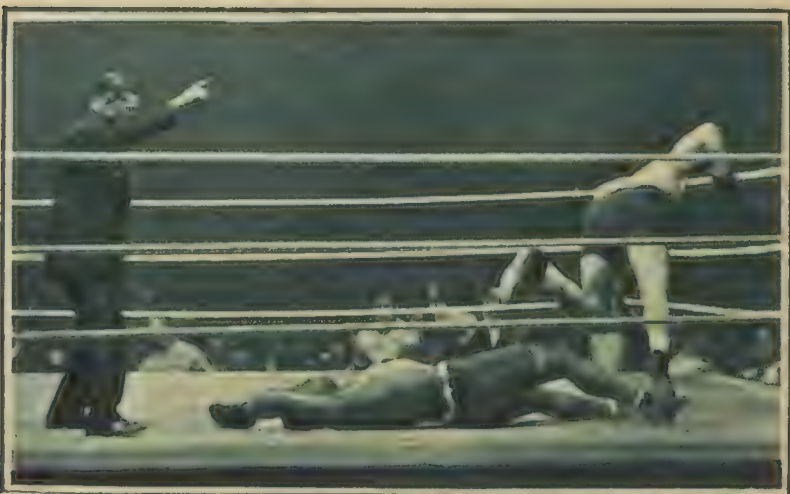
The "Mary Ann" Punch Wins: Moran Knocks Out Beckett at the Albert Hall.



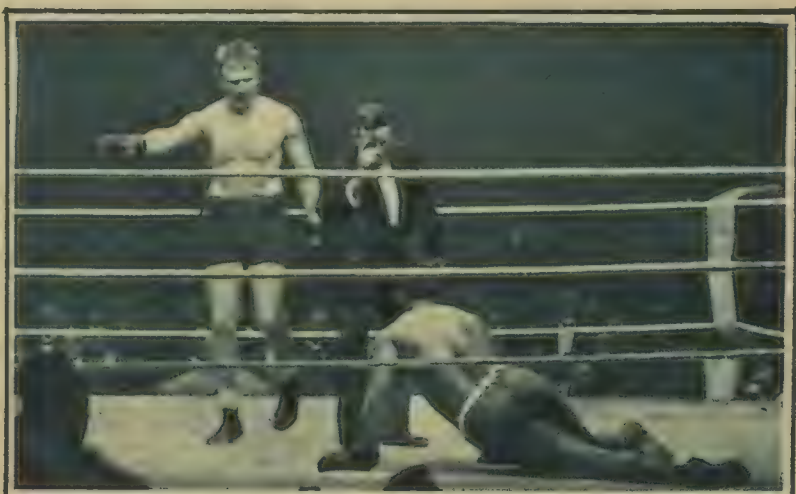
SPARRING FOR AN OPENING: THE FIGHT BEGINS BETWEEN FRANK MORAN (ON THE LEFT) AND JOE BECKETT.



BECKETT DUCKS A LEFT SWING BY MORAN, REPLYING WITH THE RIGHT A MOMENT IN THE 4½-MINUTES' FIGHT.



THE KNOCK-OUT: BECKETT SENT TO THE BOARDS AND MORAN TRIPPING OVER HIS LEGS.



COUNTED OUT: BECKETT ATTEMPTING TO RISE AFTER RECEIVING THE KNOCK-OUT BLOW.

The 20-round heavy-weight boxing match between Frank Moran, of Pittsburg, U.S.A., and Joe Beckett, of Southampton, the English champion, at the Albert Hall, on December 10, lasted only four and a-half minutes. Moran, who is famous for what is known as his "Mary Ann" punch, knocked out Beckett in the second round with a tremendous upper cut to the jaw. Beckett was quicker on his feet and the cleverer boxer, but he was conquered by sheer

strength. In the first round there was a good deal of in-fighting, and Moran's blows proved much heavier than Beckett's. The referee was Mr. Palmer. The result decided which of the two boxers should meet Carpentier, who was himself present, and received an enthusiastic ovation from the huge crowd of some 10,000 spectators. Bombardier Wells and Jimmy Wilde were also there.—[PHOTOGRAPHS BY I.B.]

Another Surprise in 'Varsity Football: Oxford's Victory in the "Soccer" Match.



THE ONLY GOAL OBTAINED BY CAMBRIDGE IN THE MATCH: MR. GILBERT ASHTON SCORING.



OXFORD'S WONDERFUL GOAL-KEEPER: MR. H. C. D. WHINNEY (KNEELING) DURING A CRITICAL MOMENT.



THE THREE CAMBRIDGE BROTHERS—A 'VARSITY RECORD: (L. TO R.) MESSRS. C. J. ASHTON, G. ASHTON (CAPTAIN), AND H. ASHTON.

The unexpected happened in the 'Varsity "Soccer" match, as it did the other day in the "Rugger" event. Cambridge in each case were considered the stronger team on previous form, but in each case Oxford won. The Association match at Queen's Club on Saturday, December 11, ended in a victory for Oxford by two goals to one. The ground was in good condition, and it was a fast game throughout. Particularly good was the work of the Oxford goal-keeper,



VICTORIOUS OVER CAMBRIDGE BY TWO GOALS TO ONE: THE WINNING OXFORD TEAM.

Mr. H. C. D. Whinney, one of whose "saves"—from a hard shot by Gilbert Ashton to the right-hand corner of the net—was really wonderful. The presence of three brothers in the Cambridge team—Mr. Gilbert Ashton (captain), Mr. C. T. Ashton, and Mr. H. Ashton—is probably unprecedented in the annals of University sport. All three are of Winchester and Trinity. Mr. C. T. Ashton plays half-back and the others forward.—[PHOTOGRAPHS BY SPORT AND GENERAL.]

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PRINCE'S PLATE Lasts a Lifetime



Prince's Plate Egg
Steamer, £3 3 0



Sugar Basin, £5 2 6



The "Georgian" Tea & Coffee
Service in Prince's Plate.
Tea Pot (2 pts), £8 5 0



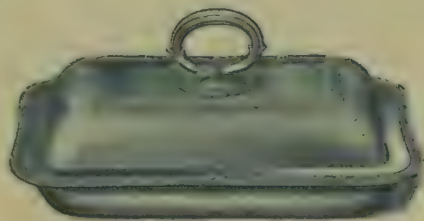
Cream Jug, £5 0 0



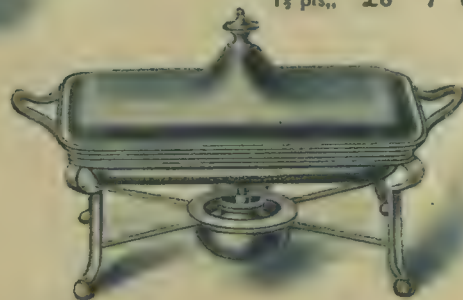
Prince's Plate Hot-Water
Jug (1 pt.), £5 17 6
1½ pts., £6 7 6



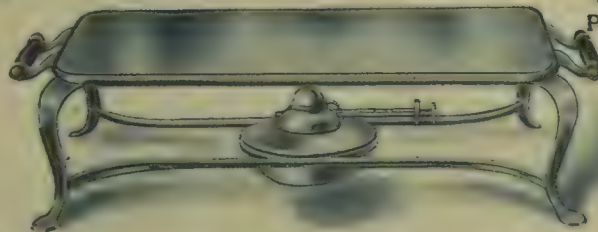
Prince's Plate Muffin Dish,
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Oblong Entrée Dish, with Empire
Mount, 11 ins. long.
Prince's Plate, £8 15 0



Oblong Shape Hash Dish, 9½ ins.
long, with loose inner dish.
Prince's Plate, £11 5 0



Prince's Plate and Aluminium Heating Stand.
11 x 7 ins. (1 lamp), £5 15 0
18 x 9 ins. (1 lamp), £8 0 0
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Polished Oak Case, containing 6 pairs of
Pearl Handle Dessert Knives and Forks,
and 6 pairs Ivory Handle Fish Knives
and Forks.
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Polished Oak Cabinet, completely fitted
for 12 persons, with Mappin Plate Spoons
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LADIES' NEWS.

THIS Christmas season threatens to finish the dancing craze, if anything of the kind can be killed by satiety, as most crazes undoubtedly are. Every place where dances may be given is booked up for every night. Some of those ladies who make use of the dancing epidemic to help along good causes are having paid-for "hops" in their own houses, or borrowing houses from relatives and friends. Naturally, these are the most keenly appreciated, because private houses are so much more homey and attractive than dancing suites. The Duke of Connaught has lent Bagshot Park museum for one taking place to-day, the 18th. Viscountess Erleigh gave one this week at Lady Mond's house for the Beauchamp Hotel for Babies, which is a place where babies are taken care of when their mothers, for some good reason, are unable to do it themselves. Lady Mond's house in Lowndes Square is delightful, and her double drawing-room spacious, so dancers had a real good time and the babies benefited well.

There is some divergence of opinion as to whether it is "happy the bride that the sun shines on" or "happy is the bride that the rain rains on." There can be only one opinion about the bride that the fog fell on, and that is "that a bad beginning must make a good ending." It really was too bad of the fog to enfold so pretty a wedding as that of Miss Gwladys Beckett to Sir Charles Markham in its sombre atmosphere. Her wedding dress was lovely, a thing of white lace and sparkle; she was so pretty in it, and her bridesmaids in their flame-coloured Georgette dresses, with the shine of copper leaves at their waists and round their heads, were such a delightful looking octette, that one wanted lots of light to enjoy them. The church was bright with light, but the fog obscured its influence. Outside it was as night. The Prime Minister found time to attend, and arrived in the most unostentatious manner, and then was as cheery and happy as if Sinn Féin, the Northcliffe Press, and the Near Eastern Question had all committed hara-kiri and the political atmosphere was a delightful contrast to that of the day. The Marchioness of Crewe, in a long seal musquash coat over a prettily embroidered black dress, wore a big black satin hat with ospreys round the brim. With her was a sturdy young son, the Earl of Madeley. Lord Anglesey, tall and stalwart, brought the dainty, dark-eyed Marchioness, wearing a long fur cape-shaped coat over a silver-grey panne dress, and a touch of red in a black hat. The tall Lord and Lady Pembroke were there with their bridesmaid daughter. Lady Pembroke looked very

handsome in grey-blue chiffon velvet, a hat to match, and dark furs. It was a very smart wedding, and, despite the fog, quite a merry affair. The reception was held by handsome Mrs. Rupert Beckett at her charming house in Grosvenor Street; and the bride's grandmother, Lady Berkeley Paget, was one of the handsomest matrons there. Mr. Gervase and Lady



A NEW USE FOR BRODERIE ANGLAISE.

Hitherto broderie anglaise has been chiefly associated with summer frocks and lingerie. To have it done in grey wool on a blue serge dress is quite a new and amusing touch for which the Maison Idare is responsible.—[Photograph by Blake Studios.]

Marjorie Beckett were there, and many other members of the family, including Lord and Lady Grimthorpe and Lady Alexander and Lady Victor Paget. Lieutenant John Egerton, whose wife (also present) is a cousin of the bride, was breezy, like the gallant sailor boy he is—a great help at a party on such a day.

The King and Queen of Denmark had a good time over here, and were very pleased with their visit. If it had any matrimonial significance, it will appear later. Princess Mary and the Duke of York have had cordial invitations to Denmark; whether they have been accepted or not I do not know. Princess Mary knows little of any country but her own, as during the war travelling was impossible, and since it has been impossible for the only daughter of the House of Windsor to be spared. Everyone hopes that she will marry an Englishman; the difficulty is that there is none of her rank, and British men are shy of taking back seats to their wives. Also our young Princess ought to be a Queen; she is well equipped for that position, and would make a splendid one, quite in the modern and sensible and democratic style—the only one that the people really love. Only through affection and respect are Crowns and Thrones kept in these advanced days. The Prince of Wales is the finest asset the British Crown could possess—witness his splendid spirit of real fun and appreciation when the country folk up for the Cattle Show mobbed him. The Prince knew it was sheer admiration and affection that was being expressed, and he was unaffectedly delighted. Prince George is back from his six months' cruise on H.M.S. *Temeraire*, and was with the King and Queen, Queen Maud of Norway, Princess Mary, and Princess Victoria in the Royal Box at the Albert Hall for Dame Nellie Melba's concert for the Boy Scouts Association.

The Prince of Wales was, I am told, very really astonished when shown the figures of the work done by the Officers' Families Association. It has been going well and strong ever since the Boer War, when the Marchioness of Lansdowne was its President—a post which she has splendidly filled ever since. Lady Wilson, wife of Field-Marshal Sir Henry Wilson, was over the Clothing Branch for many years—probably is so still—but at present is recovering from the effects of a recent operation. How many sons and daughters of officers and officers' widows have been outfitted for school Lady Wilson has told me, but numbers make no defined impression on my grey matter. Numbers, however, are all that the outside public can know, for this work has to be done strictly privately. The Prince at once joined the Association.

A. E. L.

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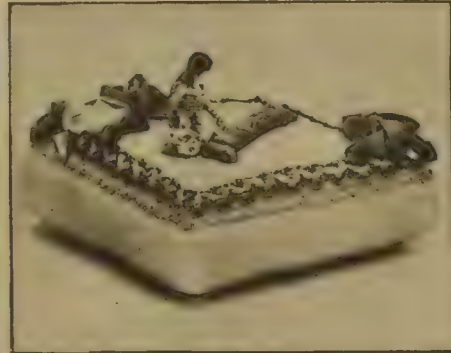
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SCIENCE JOTTINGS.

HOW ARE HOSPITALS TO LIVE?

NO one, I think, will deny that the continuance of the voluntarily-supported hospitals is now trembling in the balance. Even before the war, it was becoming manifest that they were spending more than they received, and for five years up to 1918 this deficit amounted to over £2,200,000, the London hospitals' share in which was about £900,000. It is true that during the same period legacies were left them amounting to nearly as much as the deficit; but these were very unequally distributed, the London hospitals receiving more than the country ones, while some of the legacies were ear-marked for special purposes, such as building, which prevented them from being treated as income. Had the war not occurred, then, it is evident that some, at any rate, of the then existing institutions were already threatened with insolvency, and, now that their expenditure has increased by 80 per cent., the menace comes closer every day. That its realisation would be a terrible loss, not only to the public generally, but to science in particular, is equally undeniable. Last year, 109 London hospitals alone treated 146,585 in-patients, and 1,318,915 "out"—the figures are Dr. Addison's—and this takes no account of the 100,000 beds made up in the country and fever hospitals. Besides the practical benefit thus conferred on the community, many discoveries of the first importance in the treatment and prevention of disease were thus brought about, while the hospitals themselves form the best schools of training and research yet devised. All this will be remorselessly sacrificed if the hospitals have to close their doors.

Is anything being done to avert the threatened catastrophe? The King's Fund has this year set aside a quarter of a million for the relief of the hospitals generally, and King Edward's Hospital Fund has agreed to contribute £700,000 for the same purpose.

Yet this sum of nearly a million will be but a drop as compared to the ocean of the increasing deficit which would in time swamp everything unless income can be increased or expenditure diminished. Of this last alternative there seems no hope at present. Even if the price of food abates, there is no chance that rent, rates, taxes, or the cost of materials and labour will do so; and while this is the case, expenditure seems more likely to rise than to fall. It is only on the income side, then, that any hope seems to exist, and the main question therefore remains: How can

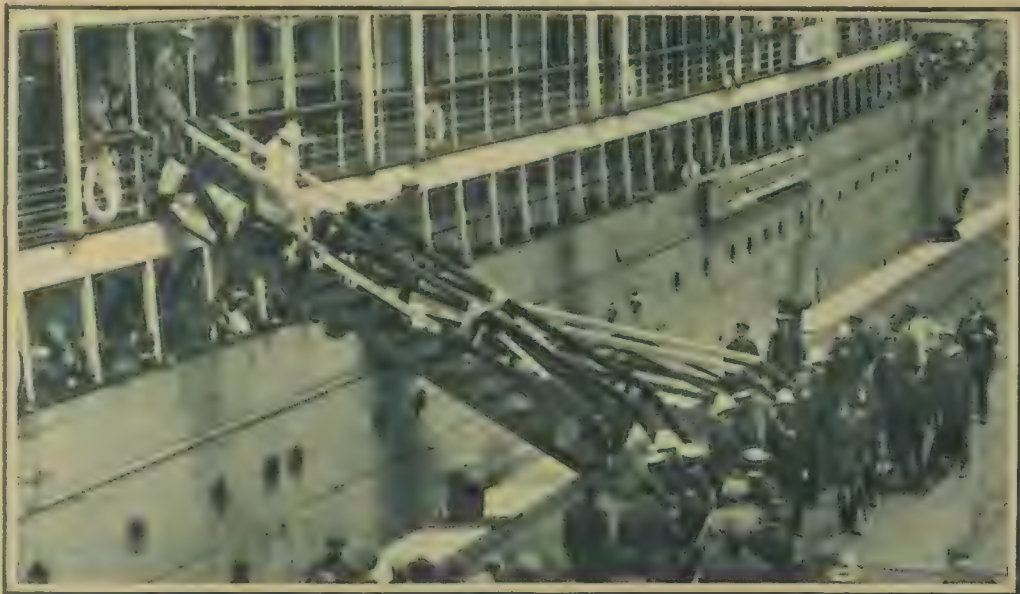
of Commons Medical Committee, and of the clauses in the new Ministry of Health Bill giving power to County Councils to set up hospitals out of the rates. As against this, it may be urged that the rate-payer's back is already so heavily burdened that the additional weight proposed will probably break it.

It is, therefore, to the increase of voluntary assistance that the hospitals are turning their attention, and the results so far are not too discouraging. The Leicester Hospital is said, by the *British Medical Journal*, to obtain from £30,000 to £40,000 a year by collecting 2d. a head from every working man in the city through their employers, and this plan seems capable of extension.

But why should not the same end be attained by the collection of a small sum from the frequenters of entertainments, such as theatres, cinemas, cricket and football matches, and everything else where there is a "gate" and a charge for admission? That there is already a tax on some of these we all know; but this goes into the pocket of the State, whence it only emerges to pay for the general expenditure of the nation, including several objects on which public opinion is by no means unanimous. If we were to follow the example of our gallant Allies across the Channel, and put at the entrance to each theatre, music-hall, and the like an official charged with the sole duty of collecting a few pence from each visitor and of handing it over to the hospital fund without deduction or State-control, few people would grudge it, and it might solve all difficulties.

As nearly every small town and many villages in the country now shelter a cinema, the tax would be fairly evenly distributed. If it were understood at the same time that the State Entertainment Tax would be one of the first to be taken off or reduced as soon as circumstances permit, we should possibly thus arrive at a steady source of income for the hospitals without any permanent increase of the tax-payer's burden.

F. L.



TO GOVERN SOUTH AFRICA IN "THE NEW STATUS SHE HAS WON FOR HERSELF": PRINCE ARTHUR OF CONNAUGHT, FOLLOWED BY PRINCESS ARTHUR, LEAVING THE "KINFAUNS CASTLE" ON ARRIVAL AT CAPE TOWN.

Prince Arthur of Connaught, the new Governor-General and High Commissioner of South Africa, landed at Cape Town, with Princess Arthur, on November 17. Our photograph shows them coming down the gangway from the "Kinfauns Castle," the liner in which they travelled. They had an enthusiastic welcome. Replying to an Address at the City Hall, Prince Arthur spoke of South Africa's great services in the war and "the new status she has won for herself among the nations of the world." On the 20th the Prince and Princess reached Pretoria, where they also received a great ovation, and the Prince took the oath of office.—[Photograph supplied by, H. J. Crellin.]

the hospitals get more money? As to this, we have again to choose between two alternatives. Is the State to find the money required, or is it to be left, as at present, to the contributions, voluntary or enforced, of individuals? That the Government, or its advisers, lean to the first alternative there can be little doubt after reading between the lines of Dr. Addison's late address to the House



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OUR FRIENDS IN FRANCE.

A LETTER FROM AN ENGLISHWOMAN IN PARIS.

Paris, Dec. 6, 1920.

THE result of the debate on the Embassy to the Vatican has made a great stir in this country. It will be remembered that last spring the Government, of which M. Millerand was then Prime Minister, decided that diplomatic relations should be resumed between France and the Vatican. M. Jonnart, the distinguished Senator, being invited to become the first Ambassador. So far so good; but the decision had to be ratified by the Chamber; and, what with more urgent matters claiming priority of attention, and change of Government, with all that it entailed, the question only came up for discussion ten days ago.

The debate, which ended in a large majority in favour of the project, was extremely interesting and instructive to the student of the trend of modern French thought; the speeches made on both sides were often violent—according to English standards—but the arguments in favour of the resumption of relations were so sound that they eventually carried the day. One of the speakers referred to the fact that Protestant England had a representative at the Vatican—a statement that was greeted with an outburst of applause from all parts of the Chamber.

The question now has to be referred to the Senate for their final approval, and, although the debate cannot take place before the Senatorial elections early in the New Year, it is confidently expected that the decision of the Chamber will be endorsed, despite the opposition of the Radicals.

For some time past, there has been a decided tendency to return to the Church and its teaching; the war, of course, gave the Church her great opportunity, which she was not slow to grasp, and the young priests who fought in the trenches, by their magnificent example of courage and devotion, did much to bring about the reconciliation of the Church and the people. After all, no nation can afford to do without religion, any more than individuals can really live without ideals and standards.

The result of the Conference in London upon the Greek situation has met with universal approval this side of the Channel, and the joint Note is very favourably commented on by the Press—even by that section of it which was at such pains recently to point out the irreconcilable differences in the points of view of

England and France. M. Leygues and M. Berthelot had mostly to deal with Lord Curzon and Sir Eyre Crowe, the permanent head of the Foreign Office, whose work here during the Peace Conference won him the golden opinions of the French Ministry;



THE WEDDING OF MISS AIMÉE EDWARDS AND MR. ARTHUR M. W. PROCTOR, M.C.: THE BRIDE.

The marriage took place recently, at the Synagogue, Upper Berkeley Street, of Mr. Arthur M. W. Proctor, M.C. (late Captain, the Sussex Regiment), son of Mr. Otto Proctor, and Aimée Henriette, daughter of Mr. and Mrs. R. G. Edwards, of 22, New Cavendish Street, W. The bride wore a gown of white charmeuse, with a train of silver tissue trimmed with orange blossom and old Brussels lace, and a priceless old lace veil which was once in the possession of Lady Hamilton. She was given away by her father. Mr. and Mrs. Edwards afterwards held a reception at 22, New Cavendish Street, and later the happy couple left for the South of France for their honeymoon.—[Photograph by Adolphus Tear.]

added to which he is a brilliant French scholar, which naturally made things easier all round.

The feeling here is that the Allies have by their Note given Greece fair warning that they will stand no nonsense in the event of King Constantine re-ascending the throne; at the same time, there is no attempt to hide the fact that the French would like the Treaty of Sèvres revised, mainly for the following reasons: If the Allies withdraw their financial aid from Greece, the Greeks will obviously be unable to keep up the army necessary for the occupation of Asia Minor. It is equally obvious that the Allies would be disinclined to send troops to Anatolia in order to keep Smyrna, which would subsequently become an easy prey to Mustapha Kemal and his allies, the Bolsheviks. If such a state of affairs were to come about, the first to suffer from it would be the French in Syria, and one understands their natural anxiety.

Paris is agitated about the bad manners of the public who use the trams, buses and "Métros," and columns are devoted in the daily papers to examples of rudeness, and to the best methods of dealing with this growing evil. One reads with interest that in the capital of a country renowned through generations for the courtesy of its citizens, it is proposed to institute courses of instruction in civility for tram and bus conductors, and the officials on the Métro. They are not only to be taught to be civil to the public, but in future it will be their solemn duty to point out to the male passenger in a crowded vehicle that he is expected to rise and give up his place to the lady who is "strap-hanging" in front of him. A lady whom I heard of recently, with an enviable gift of quick repartee, was strap-hanging in the Métro opposite a well-dressed man, who presently remarked: "Madame, you are standing on my feet," to which the lady retorted, "Sir, if you were a gentleman, you would be standing on your own."

I suppose we have all at some time or another suffered from the "taxi-snatcher," who, when you have hailed a taxi, jumps into the cab from the other side and slams the door in your face while you are telling the driver where to go. His manners sadly need correcting. Then what about the people who go to theatres, not apparently to listen to the play, but to discuss their friends' affairs, and in the process prevent their immediate neighbours (who happen to have come to hear the play) from being able to follow what is happening on the stage?

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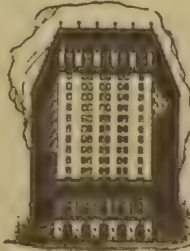
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CHRISTMAS IN STORYLAND:

MORE ILLUSTRATED GIFT BOOKS

SINCE we dealt with Christmas gift-books in our last issue, a further batch has come to hand. Messrs. Collins's admirable "Clear-Type" Press offers an attractive assortment. Two excellent long stories for boys, in quarto size, are "The Sultan's Emerald," by Herbert Hayens, illustrated by T. H. Robinson, telling, as its title implies, about a struggle for treasures of jewellery; and "The Runaway," by Harold Avery, illustrated by Gordon Brown, R.I., an exciting tale of school life. Another good school story, in ordinary novel format, is "Play Up, Blues," by Herbert Hayens, illustrated by Gordon Brown, R.I. Fiction for girls is well represented in

"The Girl from the Bush," by E. J.

Haverfield; and "Ragged Robin

by Katherine I. Oldmeadow

both illustrated by G. E. R.

Corbett.

Mr. Archibald Mac shall, the well-known novelist, has absented himself from grown-up fiction awhile to write a charming fairy tale quaintly entitled "Wooden." The name-part is that of a wooden doll belonging to a little girl called Peggy, whose other toys also figure as characters in the story, which, of course, turns out to be a dream, like

"Alice in Wonderland." The colour-plates are by that delightful nursery illustrator, Mabel Lucie Attwell. One wishes there were more of them. Another dainty book for the little ones is "The Tot and Tim Picture House" (author and illustrator unnamed), which consists of some old, familiar fairy tales very briefly told, with many bright and simple pictures. "Collins's Children's Annual" is quite one of the best of its kind.

Every lad, as well as every lass, loves a sailor, and there could be no better means of awakening an early interest in the Navy and England's sea story than a large picture book called "Our Boys in Blue," illustrated by C. M. Paddy, and written by I. M. Jackson. The "All over the World A.B.C.," pictured by H. G. C. Marsh-Lambert, in similar large size kills two birds with one stone, by instilling in the youngest of readers, along with the alphabet, curiosity about geography, by pictures of their little contemporaries in other lands. A third companion in size

to the last two is "The Cosy-Comfy Book," written by Ethel Talbot, and pictured by Anne Anderson. The illustrations are dainty and delightful. All the above-mentioned books come from Messrs. Collins.

Messrs. Dean, of untearable-book fame, have added to their list this year many excellent items, notably Cecil Aldin's "Farm Book," containing some of that well-known animal-artist's best work; and "Mother Goose," pictured by another favourite nursery illustrator, Miss Hilda Cowham. Besides rag books, Messrs. Dean produce a great variety of rag dolls and rag animals, which deservedly bear the generic name of "Tru-to-Life." They are

doubtless be The Cosy Kids, and Jumper Dolls, the Cat, Dog and Rabbit, and The Three Bears, with "Wheeld-on" detachable scooters.

From Messrs. Frederick Warne and Co. come several sets of pleasant little picture-books. One series, with the general title of "Rummy Tales," is written and illustrated (in colour) by that delightful humourist, Lawson Wood. Then there are four little square books, each containing a story by "Skimble-Skamble," with colour illustrations by Winifred M. Warne. Another charming little story-book with coloured pictures is "Three Kittens in a Boat," by Geraldine Robinson, recounting adventures as amusing in their way as those of Jerome's "Three Men." "The Life of a Gnat, and Other Stories," by Lady Lawson, contains two doggy autobiographies and some tales about children.

Messrs. Gale and Polden send us a dainty little set of seven original fairy tales by Violet King, each with a coloured frontispiece by Patten Wilson. They are written around the familiar old rhyme that begins: "Monday's child is fair of face," and there is a story for each day of the week.

Tom Smith's Christmas crackers are known everywhere for their excellent quality, and this year, as usual, there is an attractive variety at all prices. Among the larger and more artistic boxes are "Xmas Guests," containing Old English head-dresses; "La Cigarette," with cigarettes, magic and real, magic match-box and other novelties inside; "Poppyland," with miniature vases, pots of flowers, and so on; and "Artistic" and "Decorative" crackers for table ornaments. A popular box will be "Our Renowned Prince," each cracker bearing a photograph of the Prince of Wales and having within a miniature war-ship, motor-car, or officer's hat. The "Japanese Toy," "Pussyfoot," and "Up-to-Date Dancing" crackers are likewise sure of a welcome. In the latter are little dancing shoes, hair-slides, regimental souvenirs, and other things. For the children there are many delightful kinds, including "Funny Football," with footballs to blow out; "Motor-Scooter," "Skating Frogs," and "Red Gnomes," besides some fascinating Christmas stockings. Allied flags are also among Messrs. Tom Smith's Christmas productions.



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According to the school of naval opinion led by Sir Percy Scott, the day of the big ship is past in view of the development of submarines. Others retain a belief in its paramount importance. The Cabinet has decided, with the Admiralty's approval, that the question, so vital to the safety of the Empire, shall be exhaustively investigated by the Committee of Imperial Defence, and that meanwhile no programme for capital ship construction shall be presented to Parliament. H.M.S. "Hood," completed this year, is at present the largest war-ship in the world. She is 860 ft. long, displaces 41,200 tons, and carries eight 15-in. guns. She cost nearly £6,000,000. After Jutland her design was altered to combine the weight of a battle-ship with the speed of a battle-cruiser, and to increase her armour protection. (Photograph by Frank and Sons, Southsea.)

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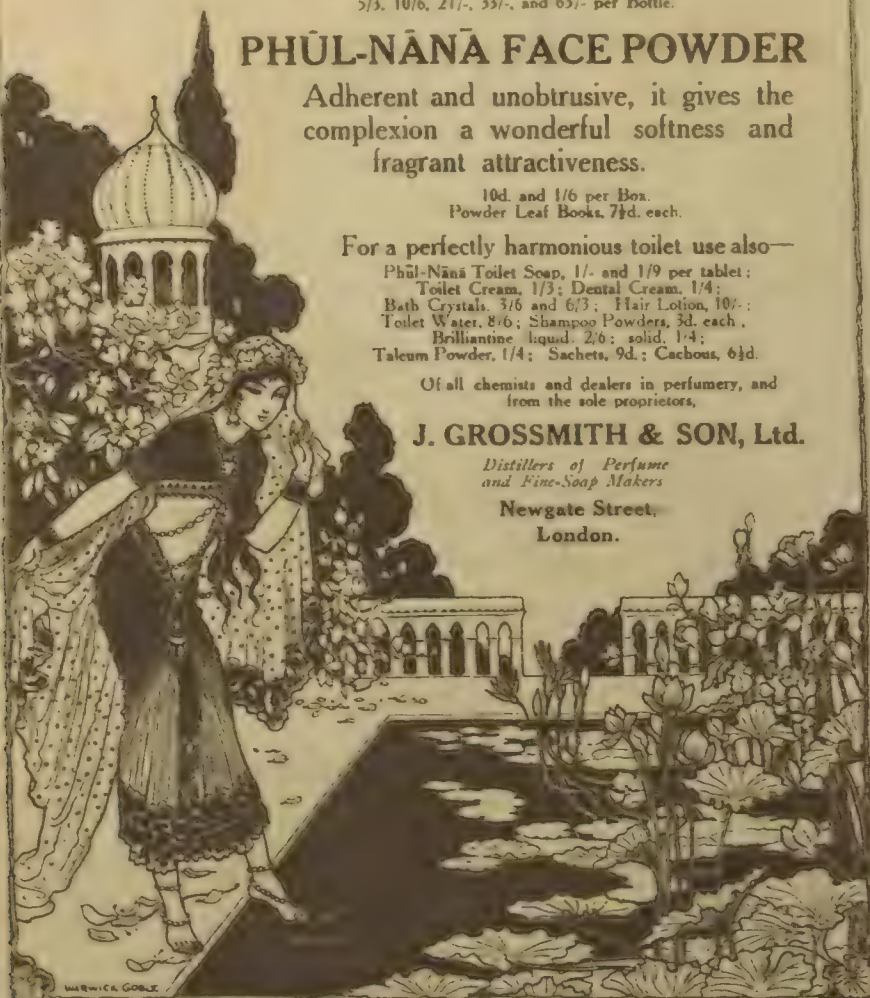
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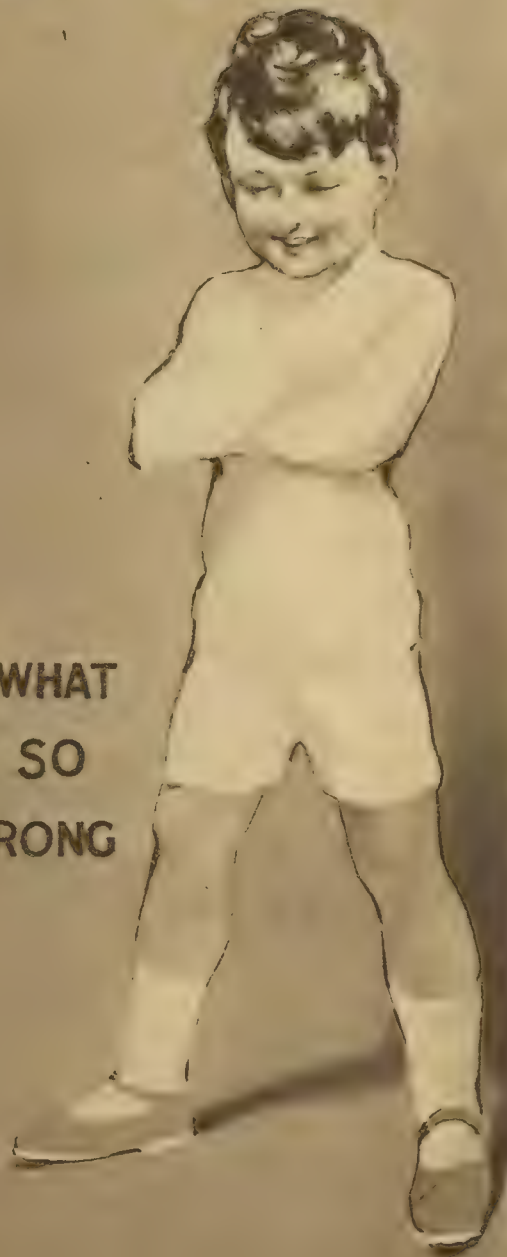
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THE PLAYHOUSES.

"A LITTLE DUTCH GIRL," AT THE LYRIC.

THE hopes raised by the engagement of Miss Maggie Teyte for the cast of Mr. Seymour Hicks's production, "A Little Dutch Girl," in so far as they were hopes that this might prove opera comique of the type of "Veronique," were destined to disappointment, and we had to be content at the Lyric premiere with the heroine's music being rendered very charmingly by a trained artist, and for the rest with the appurtenances of musical comedy. The plot is the familiar one dealing with the frolic of a princess who, married one morning by proxy, dashes off for a trip to Holland, falls in love there in the afternoon with the real bridegroom, and contrives by the evening to be back in her palace, there to receive his personal homage. Quick work this, even for Ruritanian romance! But if the love-making is rapid and the general story hackneyed, there is plenty of fun in the Lyric entertainment, and three capital comedians to give it all possible point. Mr. Jack Hulbert's fatuous seeming conversations with himself are consistently delightful, just as is his dancing. Miss Cicely Debenham romps through the rôle of the princess's lady-in-waiting with refreshing vivacity; and Mr. Lauri de Frece as a Lord Chamberlain condemned at one moment to bottle-washing in an hotel has ample opportunities for drollery. If the audience can promise itself an evening of laughter, it can also count on lovely dresses and picturesque



A CHARMING SCION OF SPANISH ARISTOCRACY: "THE MARQUESSA DE VILLAVICIOSA"—A PORTRAIT BY JOAQUIN SOROLLA IN THE SPANISH EXHIBITION. Joaquin Sorolla, of Valencia, is a modern artist of whose work examples are now to be seen at Burlington House. As in the other picture here reproduced, the costume, with the mantilla and large hair-comb is of interest as being distinctively Spanish.

scenery, on a chorus of unusual vocal excellence, and also on a singer in the hero's rôle—Mr. Martin Iredale, who is not unequally matched with Miss Teyte herself. Here, then, is good musical comedy if not something more ambitious.

"A MIDSUMMER NIGHT'S DREAM," AT THE COURT.

Mr. Fagan continues his success in the presentation

of Shakespearean comedy in his newly and tastefully decorated Court Theatre. His choice this time has fallen on "A Midsummer Night's Dream." Here there must somehow be conveyed not only the alternation of bucolic fun and sentimental extravagance, but also an atmosphere of enchantment, and as nearly as may be this is done at the Court. There is a glorious bevy of comedians. By luck or inspiration, Mr. Fagan has hit on just the man for Bottom. Mr. Alfred Clark was one of the happy surprises of the first night, for he has the rich, round, rolling voice for this arch buffoon, and without apparent effort went on from triumph to triumph of genial clowning; and such first-rate Shakespearean drolls as Mr. Miles Malleon, Mr. H. O. Nicholson, and Mr. William Armstrong gave him such royal support that the Pyramus and Thisbe

playlet went to roars of laughter. There is a sound Lysander in Mr. Ivan Samson, a good enough Demetrius in Mr. Terence O'Brien, and a very uneven Helena, best at the quarrel scene, in Miss Audrey Caarten. But amid the quartet of lovers, and

indeed, among all the ladies of the company, Miss Leah Bateman stood out. Her Hermia knew the value and could give the music of her lines; hers was a flawless as well as spirited performance. The fairy revels are prettily managed, Miss Mary Grey, with her majestic presence and her fine singing voice, justifying her right to act as their leader, Oberon. The Puck of Miss Iris Hawkins, very dainty in looks and bird-like in movement, just needed more

lightning quickness of speech and naughtiness of manner to be completely satisfying. In the Titania of Miss Elizabeth Irving, daughter of the beloved "H. B.," and Dorothea Baird, and granddaughter of Henry Irving, we had all the beauty and freshness of youth; but from so young a girl the secret of investing blank verse with colour and variety is as yet hidden. In time, no doubt, she will escape monotony of diction, and then she may prove in more than appearance the Titania of our dreams.

Much amusement, both literary and pictorial, is to be found in "A Humorous History of England," told and pictured by C. Harrison, a cheerful little work sold at the modest price of three-pence. It can be obtained at Messrs. Smith's bookstalls and at many bookshops, or else direct from the publishers, Messrs.

Warrick and Bird, 4, Nile Street, London, N.1. The author tells our island story in rhyme, beginning thus: "'Arms and the man' was Virgil's strain. But we propose in lighter vein To browse a crop from pastures (Green's) Of England's Evolution scenes."



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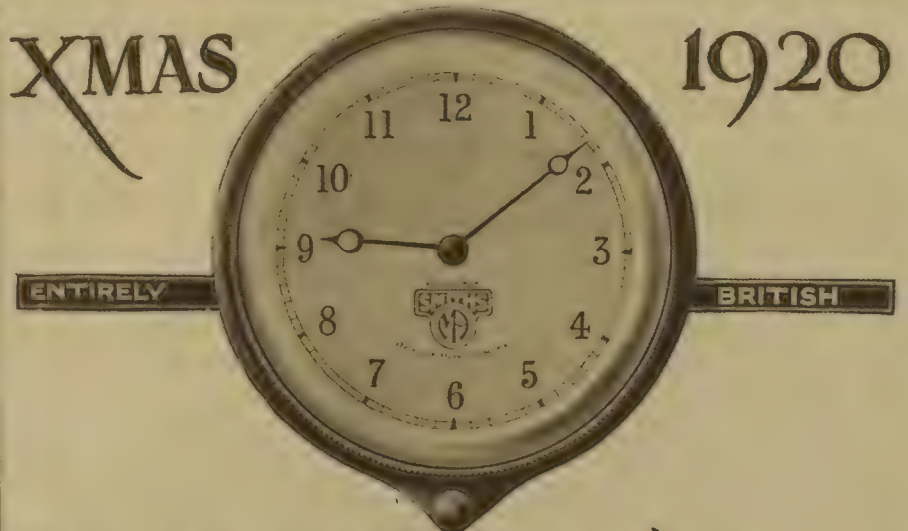
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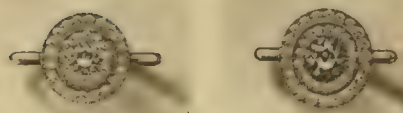
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CHESS.

HESS IN HOLLAND.

Game played in a match between Messrs. Reti and Edwz at Amsterdam, under the auspices of the Amsterdam Chess Club.

(Dutch Defence.)

- | WHITE (Mr. R.) | BLACK (Mr. E.) | WHITE (Mr. R.) | BLACK (Mr. E.) |
|------------------|----------------|---------------------|-----------------------------------|
| 1. P to Q 4th | P to K B 4th | 13. B takes K P | P to Q 3rd |
| 2. P to K 4th | P takes P | 14. B takes Q P | Kt to B 3rd |
| 3. Kt to Q B 3rd | Kt to K B 3rd | 15. B to Kt 5th | B to Q 2nd |
| 4. B to K Kt 5th | P to K Kt 3rd | 16. B takes Kt | P takes R |
| 5. P to B 3rd | P takes P | 17. Q to K 2nd (ch) | |
| 6. Kt takes P | B to Kt 2nd | | Black resigns. |
| 7. B to Q 3rd | P to B 4th | | |
| 8. P to Q 5th | Q to Kt 3rd | | Black's error was principally |
| 9. Q to Q 2nd | Q takes P | | in his 8th move, when he should |
| 10. R to Q Kt sq | Kt takes P | | have Castled. After that he meets |
| 11. Kt takes Kt | Q takes R (ch) | | with the usual reward of those |
| 12. K to B 2nd | O takes R | | who hunt distant Pawns with |

Another game in the same match.

(Two Knights Defence.)

- | WHITE (Mr. F.) | BLACK (Mr. R.) | WHITE (Mr. E.) | BLACK (Mr. R.) |
|-------------------|----------------|------------------|------------------------------------|
| 1. P to K 4th | P to K 4th | 16. P to K B 4th | Q to R 5th |
| 2. Kt to K B 3rd | Kt to Q B 3rd | 17. R takes P | B to K R 6th |
| 3. B to B 4th | Kt to B 3rd | 18. Q takes R | B to B 4th (ch) |
| 4. P to Q 4th | P takes P | 19. K to R sq | B takes P (ch) i |
| 5. Castles | Kt takes P | 20. K takes B | Q to Kt 5th (ch) |
| 6. R to K sq | P to Q 4th | | |
| 7. B takes P | Q takes B | | Black mates in two moves. |
| 8. Kt to B 3rd | Q to Q R 4th | | |
| 9. Kt takes P | Kt takes Kt | | Here the mistake is in White's |
| 10. Q takes Kt | P to K B 4th | | 9th move, when Kt takes Kt leaves |
| 11. B to Kt 5th | Q to B 4th | | the game equal. As it went, |
| 12. Q to Q 3 (ch) | K to B 2nd | | White could not recover his piece, |
| 13. Kt takes Kt | P takes Kt | | and, in seeking compensation in |
| 14. Q R to Q sq | B to Q 3rd | | attack, laid himself open to the |
| 15. Q takes R | Q takes B | | brilliant counterstroke by which |

Mrs. ARTHUR RAWSON (Imperial Chess Club).—Thanks for your communication. We are always glad to hear from you.

VED SHARFUDDIN (Dacca).—Your problem is excellently constructed, but the key move is against all modern canons of composition. A capture of a piece for the first move is quite inadmissible. Cannot you find a better key, when we would be glad to publish your contribution?

ARMAD MIRZA (Dacca).—One of your problems is, as you see, now published. The other we may use later on.

A W LUYENYK (Winkler, Mon., U.S.A.).—Thanks for game, which perhaps we can find space for, if of sufficient interest.

CORRECT SOLUTIONS OF PROBLEM No. 3845 received from Chas. H Battey (Providence, U.S.A.), P N Banerji (Dhar, Central India), and Henry A Seller (Denver); of No. 3846 from M Merwin Eells (Milwaukee), Henry A Seller, Ethel W Corbett (Portland, U.S.A.), P N Banerji, and Rev. Armand Der Meares (Baltimore); of No. 3847 from R F Morris (Sherbrooke, Canada), J B Camara (Madeira), Henry A Seller, M Merwin Eells, and M J F Crewell (Tulsa Hill);

4 No. 3848 from H Grasett Baldwin (Farnham), J B Camara, as T Palmer (Church), J W Sefton (Bolton), E J Gibbs (East Ham), Antonio Joaquim Pereira Machado (Lisbon), R J Lonsdale (New Brighton), and C H Watson (Masham).

CORRECT SOLUTIONS OF PROBLEM No. 3849 received from A H H (Bath), A W Hamilton-Gell (Exeter), C H Watson (Masham), H W Satow (Bangor), H Grasett Baldwin (Farnham), Albert Taylor (Attercliffe) and I S Forbes (Brighton).

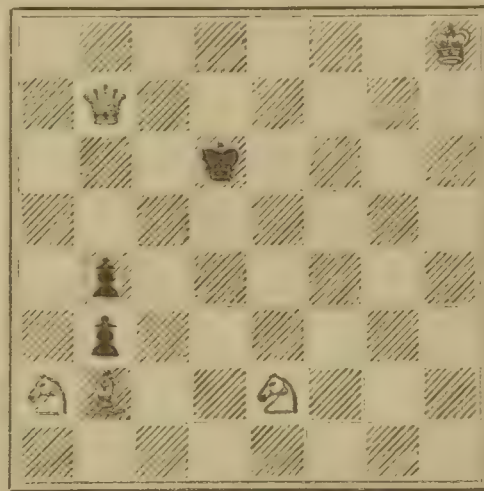
SOLUTION OF PROBLEM No. 3848.—BY GODFREY HEATHCOTE.

| WHITE | BLACK |
|----------------------|------------|
| Kt to R 2nd | P takes Kt |
| O to B 2nd | ANY MOVE |
| 1. R to B 2nd, mate. | |

If Black play 1. K to Q 5th; 2. B to B 2nd (ch); and it K to K 7th, then Kt to Kt 4th, etc.

PROBLEM No. 3850.—BY ARMAD MIRZA.

BLACK.



WHITE.

White to play, and mate in three moves.

At the Café Royal on Dec. 10 the Réunion des Gastronomes held their annual banquet. The President of the Society, Mr. George Hurst, manager of the Alexandra Hotel, Hyde Park Corner, occupied the chair, and the concert which followed was thoroughly enjoyed by the large company present. It will be recalled that the banquet held by this society—whose members consist of proprietors, managing directors, and managers of our leading hotels, restaurants, and clubs—is always, as might be expected, a notable event in the world of catering and hospitality.



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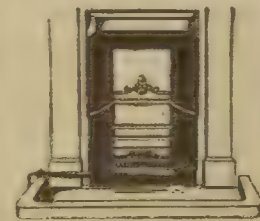
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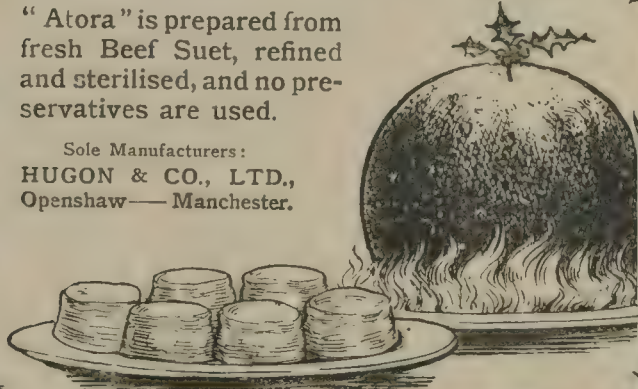
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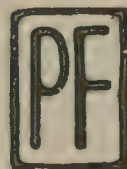
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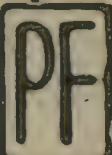
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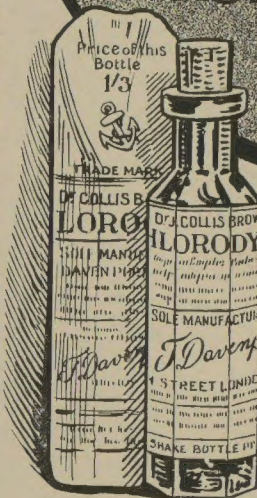
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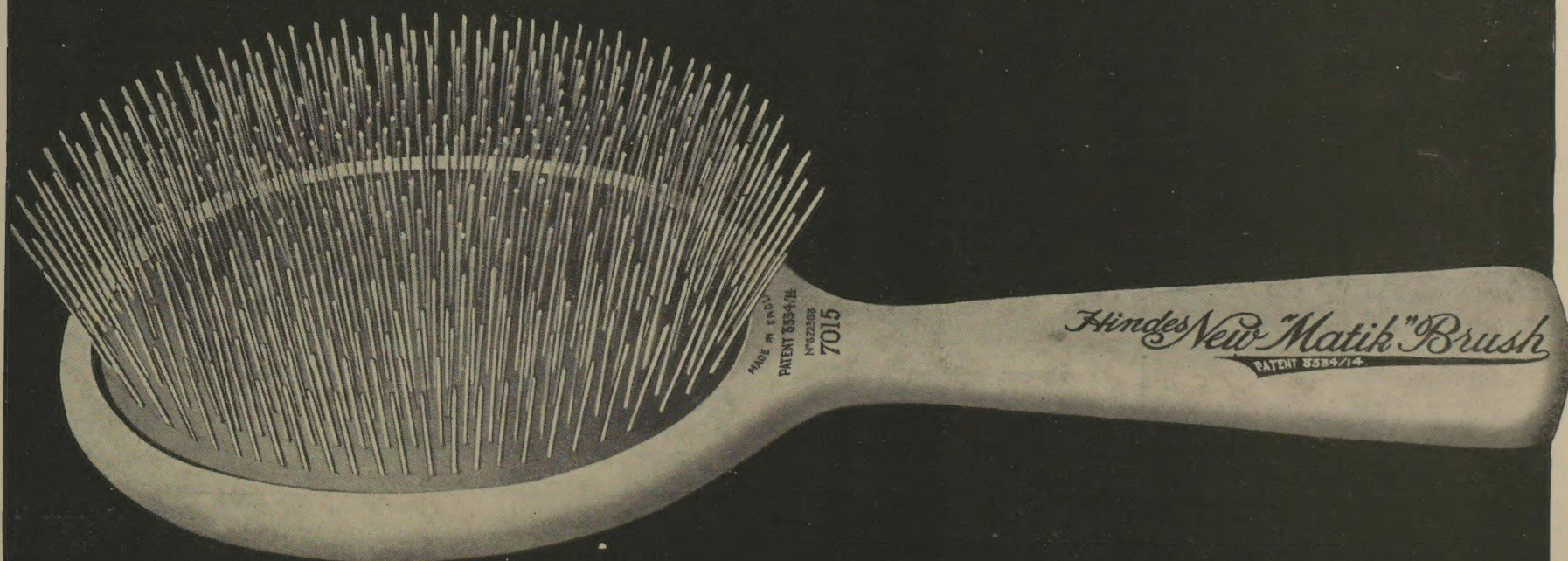
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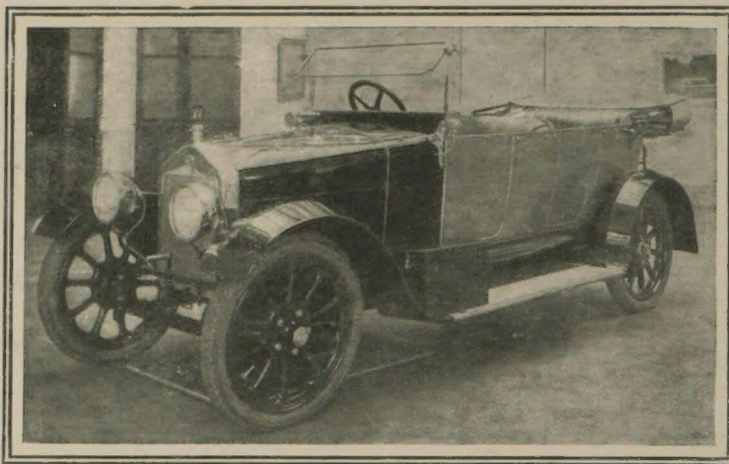


CAUTION.—See that the name "Hindes New 'Matik' Brush, Patent 8334/14" (as illustrated above) is on the handle, to safeguard yourself against crude imitations.

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THE CHRONICLE OF THE CAR.

The Roads Bill. Now that it is too late, the motoring community is awaking to a full sense of the vexatious nature of the restrictions to be imposed by the Roads Bill, which will have passed to the House of Lords by the time these lines appear in print. For months past it has been common knowledge that the Ministry of Transport was preparing a Bill which would contain repressive provisions, leaving out of sight those imposed by the Motor Car Act of 1903. Yet everybody has been apathetic to a degree. The motoring organisations have done nothing to focus indignation against the attack which they knew to be coming. In fact, the attitude of the R.A.C. has, I believe, been one of actual acquiescence, and has made it possible for the Minister of Transport to talk as he did when introducing the Bill on its second reading, when he spoke of the motorist "voluntarily and willingly" contributing £8,000,000 in taxation to the maintenance of the roads. The Motor Legislation Committee has done what it



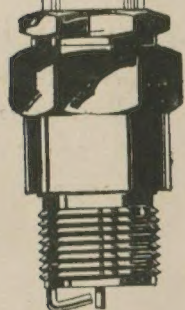
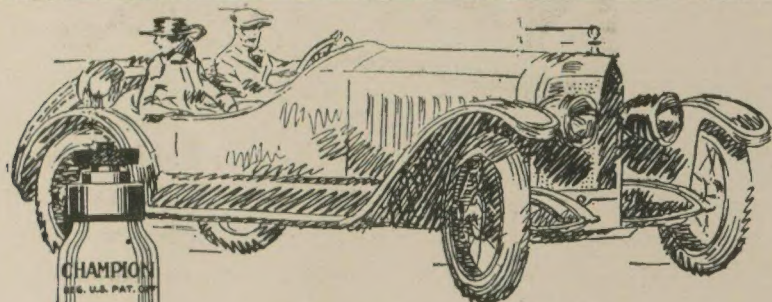
WITH TOURING BODY BUILT OF CONSUTA SEWN PLY-WOOD
BY S. E. SAUNDERS, LTD., EAST COWES: A WOLSELEY "FIFTEEN."

could in the House, by way of inspiring amendments to the worst clauses of the Bill, but as this is a body with no executive functions, its sphere of

activity is exceedingly narrow in relation to the more public side of the necessary effort. The A.A. has been active in the House, but outside the sum total of what it has done is just about nothing at all. As to the motorist individually and in the mass, he seems to have been content to let things go by default, but now that the full vexation of the proposals of the Ministry of Transport is realised, the correspondence pages of the motoring journals are full of indignant protests. I am afraid these will be of little avail now. The Bill is being rushed through, as all these unpopular measures are, in a desperate hurry, in order that its provisions may be law by January 1 next, when we shall be duly tagged and labelled like the inmates of a convict prison, and become subject to penalties for merely technical offences, which will make safe-breaking an almost innocuous pastime, in so far as the punishment for it is concerned, in comparison with owning and driving a car.

Too Late! The time to have organised the opposition was when it first became known what the intentions of the Ministry of

(Continued overleaf.)



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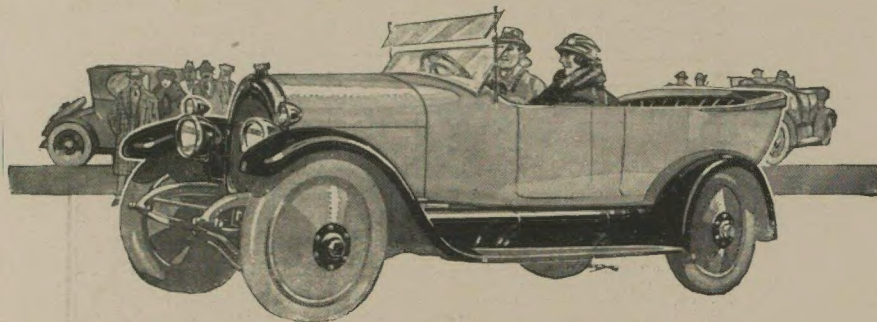
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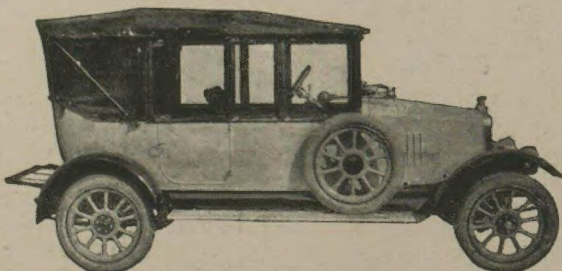
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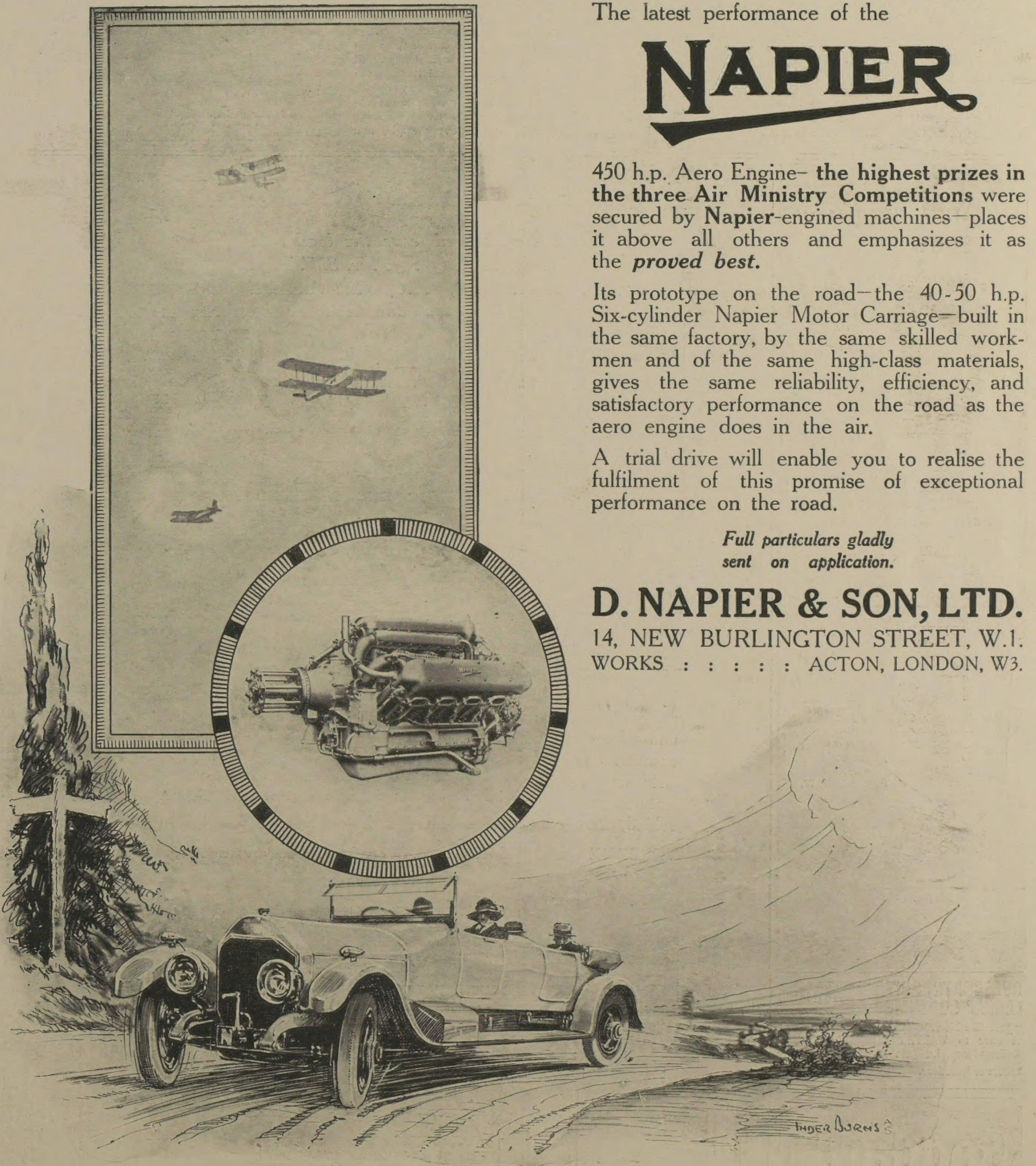
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Continued.

Transport were. I am perfectly certain that if these had been properly appreciated, and the whole question of the method of resisting them had been taken in hand by the representative organisations two months ago, the Road Bill would have taken a very different shape. As it is, there is nothing to be done but to accept the resultant Act as it will emerge in the course of the next few days, and to prepare to fight the battle in real earnest when the taxation clauses of the Finance Bill for next year come up for discussion. By that time we may be able to persuade Parliament that we are not being subjected to the harrying of the new bureaucracy "willingly" or "voluntarily"; but that, on the contrary, while the motoring community as a whole does not at all object to paying its fair share of taxation for the maintenance of the roads it uses, it does most emphatically oppose being treated as though every person who uses a car were a potential criminal who must be furnished with a ticket-of-leave which he is compelled to display for the information of all and sundry. Further, that it does object to being made the subject of attempts to reverse the very fundamentals of justice, as demonstrated by the wholly unjust wording of Section 3 of Clause 13 of the Roads Bill, which seeks to throw the onus of proving himself not guilty of an offence against motoring law upon the defendant. Finally, that it protests most strongly against the savagery of the penalties provided by the Bill for offences which are often outside the immediate knowledge or control of the car-owner or driver. It seems to me that the time has come when the organisations which are supposed

to represent us must be asked to state publicly and categorically exactly what their policies are and how they propose to give effect to them. If they have no policies, or if their plans are not adequate to the situation, then—much as I dislike the idea of overlapping and the multiplication of such bodies—the motorist at large must get down to the work of setting up some new organisation which will represent him and which will possess both the will and the ability to fight for his rights.

Dazzling Headlights.

Now that winter with its long nights is here, a great deal of attention is being given to the question of dazzling headlights. It has been understood that the Ministry of Transport has discovered a lamp which, while perfectly adequate in light-giving properties, had overcome the dazzle problem. I am now told on good authority that this lamp is not quite the thing it was at first believed to be, and that further experiments are being conducted. I wonder if the Ministry has heard of a very simple device known as the Perren "no glare" fitting? This consists of a duplex aluminium shield which fits on the bulb of the electric headlamp. The lower part of the bulb is so shielded that the light is not reflected upwards from the lower sector of the reflector. There is also a nose-cap which fits over the end of the lamp and cuts out the direct rays. I have had a pair of these on my lamps for some weeks, and have found them perfectly satisfactory. They certainly reduce the light, but the lamps give a perfectly safe driving light and cut out the dazzle most effectively. I have tried approaching the lights from every angle, and

cannot find any point from which objectionable dazzle can be seen.
W. W.

As Christmas is so near, it is just as well to remind our readers that the old-established firm of Messrs. James Pascall, Ltd., whose sweets and chocolates are world-famous, are equally renowned for the production of clever and charming novelties so beloved by children at the festive season. A glance in the shop-windows will reveal a wonderfully wide range of these novelties—chocolate soldiers, humorous figures, shops with real sweets, Santa Claus stockings filled with toys, and so on. In buying them one is safeguarded by the firm's reputation for purity and quality—a matter of supreme importance, especially where children are concerned. Nor must it be forgotten that the delicious Pascall "Versailles" chocolates in dainty boxes are ideal for Christmas gifts. Pascall's "Crème de Menthe," the after-dinner sweet (non-alcoholic), should, of course, be found on every Christmas dinner table.

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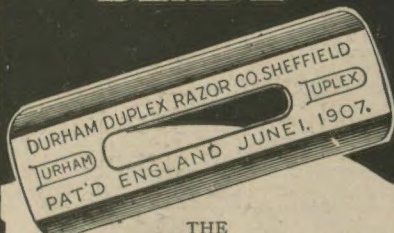
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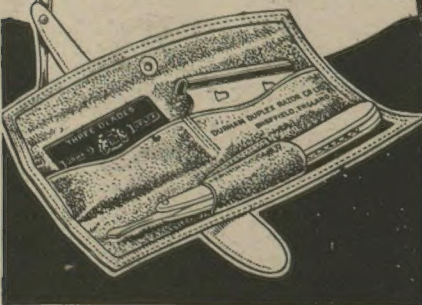
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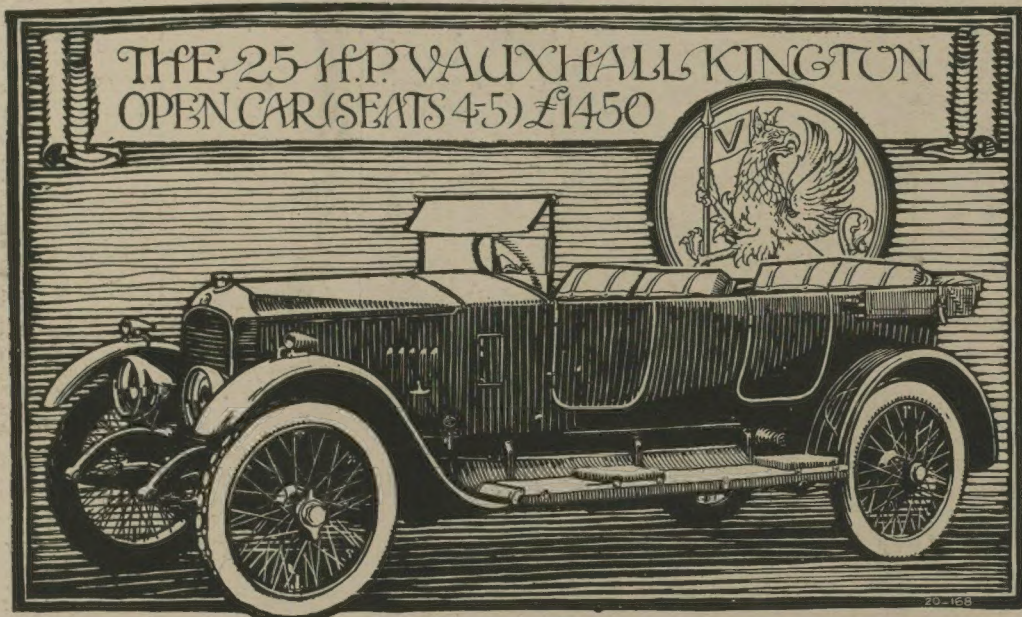
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